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Campaigns

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ON THE COVER: An ancient icon depicts Saint George, patron saint of soldiers, in his most familiar form: as a knight slaying a dragon. Before creating a vignette of the legendary saint, Jerome Lloyd meticulously reconstructed the history of the one-time warrior and Roman officer. His story begins on page 8.

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CLUB NEWS

The Military Miniature Society of Illinois

The annual exhibition and competition of the Military Miniature Society of Illinois has become one of America's most important miniatures events, second only to the annual Chester, Pennsylvania, show in quality and number of participants. This year brought competitors from every part of the country and, as usual, saw a reunion of Grand Masters, among them Terry Worster and Mike Tapavica from California, Henri Lion from Boston, Dave Kennedy of Baltimore and Peter Twist from Toronto.

The show itself was beautifully organized and, though only a one-day event, included militaria, artillery, war games, and antique model soldier displays with the competitions.

One of the memorable characteristics of the event is the method of judging, which I personally feel is highly satisfactory. Unlike other competitions, there are no specific categories and care is taken in the selection of judges to be certain that no participant is put into the position of having to judge his or her own work. Each table, of which there are ten, is appraised by three judges who operate independently of each other but are each assisted by an understudy judge. In this way, if an entry receives the votes of the three judges, it qualifies for a gold medal, two votes will qualify for a silver and one for

Continued on page 37

Far left, top: Humphrey de Bohun, Lord High Constable of England, 1340, by Peter Kailus; below, another of Kailus's entries, an Imperial German Cavalry standard bearer. Left, top: Terry Worster's U.S. Dragoon of 1846; center, Peter Twist's infantryman and Joe Burton's Rasputin, winner of a bronze medal; below, a scratchbuilt British hussar by Michael Tapavica.

PHOTOGRAPHS BY W. L. STEWART

Right, top to bottom: "God and Country," a Monogram conversion, won Tim Crofoot a bronze medal; Dave Smith's F16A won a certificate of merit; Howard Wolf's Naval Brigade seaman, a Cameo model, and Dave Kennedy's Russian Cavalier Guard figure; "To the Bitter End — Battle for Bataan" brought Steve Gilbert a silver medal. Far right, top to bottom: bugler of the 21st Lancers, a Cameo miniature by Dave Fisher, and "Clan McDonald," a bronze medal winner by Mike Tapavica; "Crusader MkI, North Africa 1941," was Don Klein's bronze medal winner; Ken Niles' model of a Japanese fighter won a certificate of merit; John Waite's Grumman Hellcat won a bronze medal.

PHOTOGRAPHS BY PHILIP O. STEARNS







I was somewhat taken aback by the numerous historical and technical errors in the article entitled "Stuart on Guadalcanal" (*Campaigns* No. 19).

The subhead, "American Armor's Baptism of Fire," is simply false. The first American armored unit to see combat in World War II was the Provisional Tank Group of Brigadier General Weaver, consisting of the 192nd and 194th Tank Battalions. The unit was equipped with a hundred and eight M-3 light tanks and first saw heavy fighting on 22 December 1941, when a patrol of tanks was ambushed by Type 95 Ha-Go light tanks of the 4th Sensha Rentai outside Damortis in the Philippines. The Provisional Tank Group saw extensive fighting for the rest of the Philippines campaign, right up to the retreat into Bataan, and fought both the 4th and 7th Sensha Rentai, claiming a number of Japanese tanks.

Aside from this major historical omission, the account of the Japanese tanks is incorrect. These tanks, Type 97 Chi-ha of the 7th Chutai, were all ambushed on 26 October 1942 while crossing the Matanika River, by a single battery of U.S. Marine 37mm anti-tank guns. There were no M-3 75mm gun motor carriages involved, as the author suggests. Nor were any M-3s produced with welded hulls; this feature was not introduced until a few months after the M3A1 light tanks production began.

The Marine M-3s that fought on Guadalcanal were not all radial Continental types; a good many were M3A1 diesel models with Guiberson diesel radials. The author appears to be unaware of the difference between the gasoline and the diesel powered models, as his miniature shows an M3 with the engine deck area of a diesel-powered vehicle with the longer exhaust pipe and other features. While the M3A1s were diesel-powered tanks, the M-3s were all of the Continental engine version, with a different engine deck layout.

I am not certain why the author's model does not bear the distinctive company markings used by the Marine 1st Tank Battalion during the Guadalcanal fighting. These were geometric patterns with numbers within them, and colored turret bands.

I gathered most of this material while working on a book on the Stuart family, which will be published in February, 1979, as part of the Squadron/Signal "In Action" photo books.

— Steven J. Zaloga
New York, N.Y.

I found F. Wilkinson's "The Story of Brown Bess" (*Campaigns* No. 18) to be most interesting. However, some of the statements made me wonder whether Mr. Wilkinson has first-hand acquaintance with the loading and firing of that weapon.

He states that after priming the pan, "The rest of the powder was poured down the barrel, followed by a .75-inch diameter lead ball and the paper which served as wadding." I doubt very much that the .75-caliber Brown Bess was loaded with a .75-caliber ball. To bear this out, I quote from Harold Peterson's *The Book of the Continental Soldier* (The Stackpole Company, Harrisburg, Pa.; 1968), page 60:

"The British musket of .75-caliber favored by the Continental Army at the beginning of the war took a ball weighing more than an ounce and measuring about .69 inch in diameter. The smaller .69-caliber

French muskets which superseded the British in popularity fired a bullet weighing a trifle less than an ounce and measuring about .63 inch. The difference in diameters between the balls and the bores for which they were intended was known as windage and it was designed to make the balls load easier and also to leave room for the gummy residue produced by black powder when it is fired. If the balls had fit tightly in a clean barrel, it would have been impossible to ram them home after a few shots had been fired."

I am a member of Major Joab Hosington's New York Ranger Battalion, a unit in the Brigade of the American Revolution. I carry a reproduction .75-caliber Brown Bess and have considerable familiarity with its loading and firing capabilities. Peterson's comments are most appropriate. After a few shots, it is difficult to load the .69-caliber ball and paper wadding past the accumulated black powder residue; it would be impossible to load a .75-caliber ball at that point.

With a .69-caliber ball, the Brown Bess is capable of hitting its target within a 50-yard range. The second time I fired my Brown Bess, I placed five out of five shots (.69-caliber) into a man-sized target from a kneeling position at a range of just under fifty yards downhill. They were all killing shots. I was using triple-F black powder, one grade finer than was probably available to most troops in the eighteenth century, and I removed powder residue from the barrel with a wire brush between shots, which would be impossible in the midst of a battle. I did use the same powder charge for pan and barrel, 100 grains, and my wadding was a paper cartridge.

I disagree additionally with Mr. Wilkinson's statement that "The American War of Independence showed the limitation of the musket and illustrated only too clearly some of the virtues of the far more accurate rifle." Mr. Wilkinson appears to have read some historians who have overemphasized the rifle's importance in that conflict. To quote, and paraphrase, Harold Peterson again:

"There is ample contemporary evidence to show what the rifle could do and what contemporary military men thought of it." (Page 41) The rifle was accurate at long range but was slow to load and was not fitted to carry a bayonet. The musket was relatively inaccurate at a limited range but was quick to load and could be mounted with a bayonet. Washington converted some of his rifle troops to muskets. Though the rifle was fine for scouting, skirmishing and sniping, eighteenth century military leaders chose the musket and bayonet combination over the rifle for the bulk of their fighting in the Revolution.

"The popular myth that the Revolution was fought between American troops who shot from behind trees and stone walls and British soldiers who were silly enough to stand in tight formations in the open is completely fallacious. With the exception of King's Mountain, and the retreat from Concord and Lexington, no major battle of the war followed this pattern . . . American troops generally fought in the accepted European fashion, as any tactical study of the battles of the Revolution quickly reveals." (Page 42)

The American Revolution was characterized by volley-slogging matches and closing with the bayonet. The musket, with its rapid-fire capabilities,

was the primary firearm in the eighteenth century and with time and careful loading it was capable of hitting a target smaller than an advancing line of enemy troops.

— Neal Trubowitz, Ph. D.
Fayetteville, Arkansas

I have received *Campaigns* No. 18 and read Mr. Urwin's rather impassioned rebuttal. Somewhere my point was missed. Without thoroughly studying state and Continental unit account books, Mr. Urwin continues his theme of "those dear, ragged Continentals." My purpose in commenting on his article was to illustrate that a systematic in-depth investigation on the clothing and equipping of the Virginia cavalry reveals (in contradiction to an earlier-held belief) that it was far better outfitted than thought possible. These units did suffer through periods of just rags and bare feet but there was not a hopelessness to their plight. From 1775 to 1783 the Virginia State and Continental lines received, on the average, a new set of clothing, plus service garments — which includes both artillery and infantry as well as regular cavalry, hunting shirts or stable jackets — once each year. Field service reduced the patriot army in equipment and dress, not their never having been supplied at all. George Washington realized the morale value of uniforms to an ill-paid army and he devoted considerable attention to this matter. He succeeded much better than anyone ever dreamed possible. America fielded an army of an unprecedented size and maintained that force through several years of hostilities; given the strained nature of its finances, its logistical system was as good as almost any European one.

What must be understood was that soldiers expected resupply and, within limits, accepted delays. Officers took as a matter of course the inevitable wearing down of unit effectiveness as a campaigning season continued. We cannot judge the efficiency of 18th-century logistics by modern standards. If the 1978 American military establishment cannot keep its units at full strength, and its equipment adequately supplied at all times, then how can we, with our technology, look upon the support of the Continental Army as worthy only of blame?

The history of the dress of the Continental Army is far more involved than Mr. Urwin leads us to believe. Had regiments been so continuously destitute, both Washington's and Greene's armies would have ceased to exist. They could not have effectively campaigned. They could not have possibly recruited at all. A disparity exists between Urwin's case of destitution and the existence of the army as a combat-capable force. An organization which has had nothing will not trouble its commander-in-chief about regional or regimental distinctions. Unit commanders expected issue, and their correspondence was of such a pattern that indicates the logistical system was a viable entity. The organization did not always function properly but the reasons for failure are far more complex than Mr. Urwin indicates. I consider the miniaturists and military buffs who read *Campaigns* to be interested, intelligent people who do not need simplicity at the cost of accuracy.

— Charles H. Cureton
Oxford, Ohio

We receive numerous letters from subscribers, some inquiring, others complaining, about the length of time it takes *Campaigns* to reach them.

The reason has to do with the vagaries of the U.S. Postal System. When each issue of *Campaigns* arrives from our printer, subscriptions are mailed first, then store copies are delivered in bulk by United Parcel Service. The Postal Service has classified *Campaigns* as "ordinary papers" and there appears to be no set handling schedule. As an example, *Campaigns* No. 19 was mailed to subscribers on 8 November. It reached some subscribers by 15 November. A copy mailed at the same time, from our office to our office, to test mail delivery time, arrived on 22 November.

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Saint George and the Dragon

BY JEROME LLOYD

The story of the legendary fourth-century martyr, patron saint of soldiers, furnished the basis for a unique vignette.

Saint George, martyred in the fourth century, is honored as one of the most illustrious of the martyrs in the Roman Catholic Church; the Greek Church calls him The Great Martyr and honors his feast day as a holy day of obligation. He is one of the few saints that had a book, The Acts of Saint George, included in the early Scriptures. However, in 496 A.D., Pope Gelasius declared the book to be apocryphal and it was dropped from the Canon of Scripture.

There were, at one time, five or six churches dedicated to Saint George in the city of Constantinople alone, the oldest believed to have been built by Emperor Constantine, who seems to also have been the founder of the church of Saint George, built over the martyr's tomb in Palestine. Later, Emperor Justinian erected a new church in George's honor at Bizanes in Lesser Armenia and the Emperor Mauritius founded another church in Constantinople. One of the saint's churches in that city carried the title "Manganes", with a monastery adjoining it, and it was this church that gave the Hellespont the name, "Arm of Saint George."

Earliest devotion to Saint George took the form of pilgrimages to his church and tomb in Palestine, returning pilgrims spreading this devotion throughout the Western world. Awareness of the saint swept throughout the Christian world after he appeared in a vision to King Richard I during his expedition against the Saracens. Butler's *Lives of the Saints* tells us, "When the king related the vision to his troops,

they were inspired to great valor and defeated the enemy," Saint Gregory of Tours mentions George as being highly celebrated in France in the sixth century and Pope Gregory the Great, later canonized by the Roman Catholic Church, ordered an old church of Saint George's to be repaired and fully restored. The saint's feast day is found in the Sacramentaries compiled by Gregory and the Popes who followed him.

Saint Clotildis, wife of Clovis, the first Christian king of France, erected a number of altars to Saint George's honor and the church later known as Chelles, built by her, was originally dedicated to George.

The National Council of Oxford, in 1222, commanded Saint George's feast be kept as a holy day of lesser rank throughout all of England and under the saint's name and banner King Edward III, in 1330, founded the Most Noble Order of Knighthood in England, consisting, in addition to the king, of twenty-five knights. This Order predated by fifty years the Knights of Saint Michael (King Louis XI); the Order of the Golden Fleece by eighty years (Philip the Good, Duke of Burgandy), and by a

Art director of Sunday, a supplement to the Valley News (a subsidiary of the Chicago Tribune), Jerome Lloyd is Deputy Regional Director for Catholics United for the Faith, one of the strongest moderate voices in the Catholic Church dedicated to preserving the best in tradition in the Church.

hundred and ninety years the Order of Saint Andrew in Scotland (King James V). In 1470 Emperor Frederic IV instituted the Order of Knights of Saint George and a military order in Venice still bears the name of Saint George.

Though the image of Saint George, clad in medieval armor and attacking a fearsome dragon, is probably one of the most familiar symbols in the Western world, very few people are familiar with the life of the man who became the patron saint of soldiers.

The *Acts of the Martyrs* relates that Saint George suffered under the Emperor Diocletian at Nicomedia, the site of the modern city of Izmit in present-day Turkey, near the Bosphorus. Church scholars and hagiographers unanimously agree that he received "the crown of martyrdom" on 23 April, though the year is uncertain.

According to an account given by one Metaphrastes, George was born in Cappadocia of noble Christian parents. After the death of his father, he went with his mother into Palestine, her native country, where she had a large estate which she left to her son upon her death.

Butler's *Lives of the Saints* says that George was "strong and robust in body and having embraced the military profession, eventually rose to the rank of a tribune, or colonel, in the Roman army." Because of his valor and conduct, George was promoted to even higher stations by Emperor Diocletian. However, when the emperor waged war against the Christian faith, George laid aside the symbols of his rank, gave up his commission and posts and personally complained to Diocletian about his severities and the harshness of his edicts against the Christians. George was immediately cast into prison and the emperor's close advisors tried to persuade him to recant Christianity. They offered him greater military honors if he would renounce his faith and when this and what are described as "other allurements" failed to shake his constancy, George's captors resorted



to cruelty. The exact tortures are not known but from other accounts of martyrdom at that time, one could presume the use of hooks, clubs, and scourgings. The following day the bloodied George was led through the city to be ridiculed and humiliated and afterwards was beheaded.

It is believed that, prior to his arrest, George was the unnamed young man who tore down the emperor's edicts against Christianity when they were first posted at Nicomedia, according to *The Book of Martyrs*, by Lactantius.

It was very soon after his death that George's intercession was invoked by soldiers going into



ST. GEORGE AND THE DRAGON *Continued*

battle. Later in history, he was invoked by the first Norman kings as patron of their battles and, to this day, he is the titular saint of Genoa, Italy, known for its soldiers and military seamen. Saint George has been regarded as the patron of Christian military men not only because of his profession but especially because it is related that he appeared to the Christian army, during the holy war, before the battle of Antioch. The success of this battle for the Christians fighting under Godfrey of Bouillon made George's name famous throughout Europe.

Sketchy accounts, not confirmed by the Roman Catholic Church, have Saint George appearing in various battles during World War One, confirming to Christians of the allied armies that they would win the bloody holocaust. There are also reports that the saint appeared to visionaries just prior to the outbreak of World War Two, foretelling, in a mysterious light that could be seen all over European skies, that war and its outcome.

Saint George is usually depicted on horseback, tilting at a dragon under his feet, an image evolved by medieval artists. The dragon devel-

oped from the serpent-like interpretation of Satan whom George, by his steadfast profession of faith and his martyrdom, conquered. It is easy to see how artists of the Middle Ages translated a depiction of Satan into a dragon, especially since the devil is also called a dragon in the Book of the Apocalypse (Revelations) in the Bible.

To create the vignette representing Saint George slaying the dragon, two entirely unrelated miniatures were utilized, juxtaposed to create a new environment far removed from the models' original purpose.

The mounted knight is one of two such figures by Superior Models, selected because it would fit the situation with a minimum of modification. Released a number of years ago and still generally available, the figure of the knight is nicely detailed, crisply molded, and finely articulated. The horse, by contrast, is almost crude in some areas by today's standards, especially the underparts and the legs. Unfortunately, too, these areas are so positioned as to be almost impossible to refine with files and a knife. Nonetheless, an effort was made to clear up some of the more obvious rough parts.

The dragon is a Grenadier model, chosen because it looked correct in relation to the mounted

knight. Scale, in a scene such as this, is unimportant and meaningless; it would have made no difference if the dragon were 1/35-scale, 1/72-scale, or any other size. Obviously, since no one has ever seen a dragon, its size relative to a figure is a matter of personal taste.

After priming with I/R primer, the knight was painted with Weber's silver oil paint, with a touch of ivory black and Prussian blue added for a more metallic appearance, as well as for shading. The right arm, holding the lance, was painted but not adhered in place. The horse, too, was painted in oils, using non-yellowing white with a small addition of yellow ochre to avoid a chalky white appearance when dry. Oils seemed the ideal medium for the horse, since it could be easily shaded and blended to simulate folds in the cloth and muscles in the legs that didn't exist in the casting.

Floquil Polly S was used to paint the dragon. Here, unlike the horse, careful shading was not required to bring out the form. The casting was given two coats of a mixed greenish color, then, when thoroughly dry, a third was applied. Working rapidly, before the third coat had a chance to dry, a white highlight was painted along the dragon's top surface and, working wet-in-wet, was blended into the greenish color. The final step in painting was the application of a highly diluted wash of Polly S black, which ran off the surface to settle around the edges of the scales.

The casting of the dragon had a thick ruff of long hair around the base of its neck. Fine-gauge wire, obtained at an electrical supply shop, was glued on top of this cast ruff, for a more convincing hair-like appearance, and this was painted with Polly S black with, again, wet-in-wet highlighting.

As a finishing touch, a long, forked tongue was inserted into a hole drilled in the dragon's mouth. This was made of two strands of stretched sprue laid side by side, coated with liquid adhesive, then warmed to bend to shape.

The dragon and the horse were then positioned on the base and Saint George was placed in the saddle, tilted forward somewhat so he would appear to be putting his full weight behind his lance. Since the knight, as originally manufactured, holds his lance straight forward, the position of the right arm and angle of thrust of the lance were adjusted in order for him to seem to be lancing downward into the dragon's body. Once the angle of the arm and lance were determined, the arm was cemented to the body.

The lance banner is, admittedly, a somewhat fanciful touch. It was cut from sheet lead, painted with acrylic (for flexibility of paint surface), and, after mounting to the lance shaft, was curled and formed into shape.

There still remained the problem of the halo, necessary to the completion of the Saint George and the dragon theme. Several different approaches were tried, none with any success. Some were too clumsy looking, other unnatural in appearance. The halo used, reminiscent in its look of some Renaissance depictions of elaborate halos, was found among the metal findings in a jewelry craft shop. Held in place with just one tiny point touching the helmet rim, it was cemented in position with a drop of Krazy glue. □





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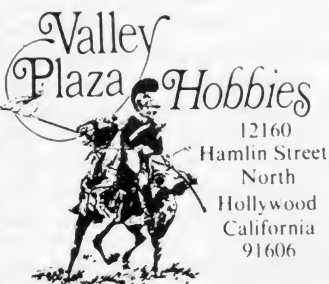


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HECTOR VAUGHAN AND HIS FORTY MARINES

The British 6th Regiment of Marines (49th Foot), Charleston, S.C., 1744

BY GEORGE S. SAUSSY III / ILLUSTRATED BY H. STEPHEN SNYDER

South Carolina has had considerable acquaintance with marines throughout her 300-year history. United States marines have invaded the state as well as defended it. Georgia marines, French marines, and Confederate marines have each served their time on her shores. Since the First World War, our marines have become an integral part of the state's economy and life. There was a time, however, when marines were both an unusual sight, as well as a welcome one.

The first marines to serve in South Carolina were forerunners of the present Royal Marines of Great Britain. They formed a ship's detachment of the 6th Regiment of Marines (also known as the 49th Regiment of the Line) under the command of Lieutenant Hector Vaughan.¹ The circumstances surrounding their arrival in South Carolina and their subsequent adventures read more like one of C.S. Forester's Hornblower novels than documented history.

Within the span of one year, 1744, this detachment of marines was shipwrecked, embattled, and ultimately enriched (monetarily), Lieutenant Hector Vaughan and his detachment were stationed aboard the Royal Navy frigate, *HMS Looe*, which struck a reef in the Florida Keys on February 5, 1744.² The ship could not be 'gotten off' the reef and the crew was ordered to abandon ship. Most of the crew were taken off on a French ship, captured a few days before. This ship reached Charleston, S.C. before the end of the month. The remainder of the crew were forced to trust to the *Looe's* barge and yawl. The two boats became separated, the barge being picked up by the sloop *Providence* and brought into Charleston soon after the captured French ship. The yawl, however, ran out of water and provisions and was forced to sail for the enemy port of Havana. In the nick of time, they were rescued, not far off the Cuban coast, by another British frigate, *HMS Rose*, under the command of Captain Thomas Frankland. Some of these men were in poor condition from their ordeal and on arrival in Charleston, were put under the care of church parish authorities until they recovered.³

On 21 February, soon after his arrival, Lieutenant Vaughan presented himself before the governor of the province, James Glen, and the Council, to inquire how his men were to be provided for while in the province. The governor proposed that they be added to the garrison of the city and sent Lieutenant Vaughan to Fort Johnson to find quarters for his detachment. In addition, Glen proposed allowing the marines additional pay for their support while in South Carolina.⁴ Two days later, Lieutenant Vaughan reported to the Council that Fort Johnson did not have accommodations suitable for his forty-four marines but a place at Craven's Bastion at the northeast corner of the city was lacking only a few boards and "necessaries" to make it a convenient place for his men to stay. The Council duly ordered



them to go there and directed Lieutenant Hunter, the gunner of Craven's Bastion, to receive them.⁵

The *Council Journal* entry for March 2, 1744 contains the only written document from Lieutenant Hector Vaughan. Faced with a problem familiar to anyone stranded in a strange city, he wrote the Council:

As I have had the misfortune to be cast away in His Majesty's Ship the *Looe*, stationed for the service of this province, I am now obliged to continue here till such time as I receive orders how to dispose of the Marines under my command, and as my pay is too small to subsist me ashore, without the benefit of free quarters, as are allowed in Great Britain, I beg leave therefore to recommend myself to your excellency's favour

for an allowance of quarters that I may thereby be enabled to subsist myself, till I am ordered for service.

I am,

Hector Vaughan''⁶

The fate of the *Looe*, her importance to the defense of the colony, and the future employment of Vaughan and his stranded marines were becoming entwined. Britain and her colonies had been at war with Spain in a rather desultory manner. But in the middle of 1744, France entered the conflict as an ally of Spain. French entry had been expected, especially when the French ship captured by the *Looe* before her wreck had been found to be a spy ship, carrying both French and Spanish papers. The *Looe*, under her captain, Ashby Utting, late in the previous year, had crossed the bar into Port Royal Sound and shown that the passage was practicable for a large warship. Threats of a Spanish invasion, French insufficient number of arms and men all coalesced into a full-scale panic among the colonists. As the invasion threats grew more ominous in June of 1744, Governor Glen sent a letter to Colonel Wigg, in command of the provincial forces at Port Royal, in response to an appeal for assistance and reinforcement. The letter detailed what munitions were to be sent and, as the only extra troops available, he offered to send Vaughan's detachment:

"We have here 40 marines, very good men which belonged to the *Looe*, which I shall immediately send down."⁷

Lieutenant Vaughan and his marines are not mentioned again in the *Council Journals*. It has not been shown that they ever actually went to Port Royal. If they did go there, however, the incident makes a nice play on history in that they would have been sent to a place so familiar to modern marines, the U.S. Marine Corps Recruit Depot at Parris Island.

The invasion panic gradually evaporated and possibly in September of 1744, Vaughan's detachment was taken aboard another ship of the Royal Navy, the frigate *HMS Rose*, the same ship that had rescued part of the *Looe's* crew from the yawl.⁸ The captain of the *Rose*, Thomas Frankland, was already something of a naval hero for his capture of a Spanish *Guarda Costa*, the *Juan de Bautista*, and its infamous (to the British) captain, Don Juan de Leon Fandino. Fandino was notorious for having instigated the War of Jenkin's Ear by removing the said extremity from the head of one Robert Jenkins, an English merchant captain, in 1731.

Captain Frankland had been so successful in his pursuit of French and Spanish ships during his five years on station that he felt it necessary to purchase a wharf at Charleston on which to store the prize goods from his captures.⁹ Frankland was apparently a very lucky man, an excellent commander or, more probably, both. The fall cruise of the *Rose* was to prove financially

H. Stephen Snyder and George S. Saussy III are planners with the South Carolina Water Resources Commission in Columbia, South Carolina and are Treasurer and Secretary, respectively, of the South Carolina Military Miniatures Society.

fortuitous for Frankland and Lieutenant Vaughan's marines.

Off the coast of Cuba, on 1 December 1744, the *Rose* fell in with a French treasure ship, the *Conception*, bound from Cartagena to Havana. The *Conception* carried only twenty guns, like the *Rose*, but had an oversized crew of soldiers and sailors, numbering 326 men. The chase began at 0500, and lasted two hours before the *Rose* closed with the *Conception* and the battle began in earnest. The details of the fight are lost but the accounts mention that the action was carried on at times at less than pistol-shot range and at other times the bows and quarters of the two ships were so close the the guns were touching.¹⁰

The presence of the extra marines aboard the *Rose* may have gone some way to even the odds with the *Conception*. The small arms fire from the *Rose* was particularly mentioned in the accounts. "... Uninterrupted volleys, fore and aft" from the tops as well as the fire of swivel guns and hand grenades created carnage on the decks of the *Conception*.¹¹ The fifty men (presumably the marines) firing small arms expended 900 rounds of ammunition, some of them firing twenty-seven or twenty-eight times during the five and a half hour battle.¹² The *Conception* struck her colors only after suffering heavy casualties including her captain, 116 men killed and 45 wounded according to the account. The *Rose*, on the other hand, lost but five men killed and seven wounded.¹³ The reason for the uneven distribution of casualties is not recorded, but it can be surmised that the small arms fire from the *Rose*'s marine detachment had a decided effect on the outcome. The South Carolina *Gazette* ran perhaps the longest feature article to date on the battle:

"Lieutenant Hector Vaughan, the marines under his command, lately belonging to His Majesty's Ship *Looe*, and every man aboard the *Rose* behav'd with undaunted bravery, worthy of the great example set before them by their wise and valiant commander."¹⁴

A mention in Despatches was not to be their sole reward, however. The prize-money awarded for the capture of the *Conception* was in such large amounts and sufficiently heavy to necessitate its distribution in two separate payments and these paid out by weight to save the difficulty of counting it.¹⁵ The riches taken from the prize included 800 bars of gold hidden in "serons" or bales of cacao, 68 chests of silver coins containing 310,000 pieces-of-eight, church plate, gold buckles and snuff boxes, a curious two-wheeled chaise of silver with wheels and axle of the same metal, a large quantity of diamonds, pearls, and other precious stones. It was impossible to give an exact accounting of the treasure aboard the *Conception*, since gold had been secreted in the knees, barricadoes, and other structural parts of the ship. The heels of the prisoner's shoes were found to be hollowed out and also filled with gold. In the face of such wealth, we should not be surprised to read that the officers and crew of the *Rose* "unanimously resolved to present to Captain Frankland's Lady (the former Sara Rhett, daughter of the famous Carolina private-sourcer, Col. William Rhett) the silver chaise

as a testimony of gratitude to that brave commander."¹⁶

When her tour of duty ended, the *Rose* sailed from Charleston for the last time on 1 June 1745, carrying £80,000 in gold and silver and, presumably, the now very much enriched detachment of the 6th Marines under Lieutenant Hector Vaughan.¹⁷

THE UNIFORM

There is no account of the uniform worn by Lieutenant Vaughan's detachment but it can be reasonably surmised that they would have worn one similar to that depicted for the 6th Marines in the 1742 *Cloathing Book*.¹⁸ The uniform is similar to those worn by grenadiers of the period and was apparently worn by the entire unit. The uniform exhibits a number of features that were unusual for British regiments during that period and generally resembled that worn by the marines during the siege of Gibraltar in 1704.

The red coat would have been lined with brown linen for tropical service. The full skirts of the coat were not fastened back as was fashionable at that time. The coat was closed in front by three buttons at the waist (covered by the waistbelt and belly box).¹⁹ Above these, were set three pairs of white metal buttons on dummy buttonholes of white tape. The back of the coat had a white metal button set at waist height on each hip. There would also have been dummy buttonholes along the back slit in pairs, as on the front of the coat. The collar and cuffs were green; each cuff having two dummy buttonholes and buttons.²⁰

The sleeved waistcoat, made from the previous year's coat, would have been red, possibly with white edging. The waistcoat was worn without the coat for working parties in order to preserve the uniform coat for as long as possible. The breeches were red but seldom appear from beneath the full skirted coat and



Evolution of the grenadier cap: cap worn by men of the grenadier companies of the marine battalions in America, 1775 to 1776, is similar in general shape to the all-cloth type worn in the 1740s. The cap conforms to Army regulations and is of black bearskin. Marine regiments wore a distinctive badge in place of the number of the regiment. Photograph from the Royal Marines Museum.

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THE 6TH REGIMENT OF MARINES

Continued

thigh-length gaiters made of blue and white striped ticken.²¹

The blackened leather cartridge pouch on the right side was slung from a buff leather waistbelt and was used to carry hand grenades, as was customary for grenadiers. The smaller belly pouch was suspended from a narrower black belt, buckled over the waistbelt. The bayonet was attached to a frog on the left side of the waistbelt. The regulation Long Land service musket with either iron or brass fittings and a buff leather sling was in use at the time.²²

The most intriguing part of this uniform is the grenadier cap which was apparently worn by all rank and file. It consisted of a stiffened cloth frontpiece with a small flap at the base and a loose cap bag attached to a cloth base circling the head behind the frontpiece. The frontpiece was of green cloth edged with red tape as was the little flap. A yellow embroidered crown with a red center and the Royal Cipher GR embroidered in red were on the frontpiece. A Garter star with white rays, a blue outer circle (the garter), white center and red cross were embroidered on the little flap.²³

A number of regiments had their regimental number embroidered on the rear of base of the grenadier cap.²⁴ There is no indication that if this was done for the 6th Marines, what form or what number would have been put there, some regiments having the number in Roman numerals, others in Arabic. The cap bag was red without decoration and not sewn to the back of the frontpiece but left to hang down in the same manner as those of drummers.

Lieutenant Vaughan's uniform would have been a finer version of the one described above with a better quality of cloth, and distinctions described as follows from the *Leeds Mercury* I-8 January, 1739:

"The Officers Cloaths of Colonel Moreton's (the Sixth) Regiment cuffs, gold shoulders, knots, and lapelle waistcoats gold chain lace."²⁵ □

NOTES

1. The Sixth Regiment of Marines (49th Foot) was raised 22 November 1739 by Colonel Lucius (Lewis?) Ducie Moreton, lately of the 3rd Foot Guards. The cadre for the regiment came from men of the Foot Guard regiments, appointed sergeants and corporals in the new unit. Col. Moreton died during the Cartagena expedition in April 1741 and command of the Sixth went to Colonel John Cotterell, who Hector Vaughan identified as being his colonel in his presentation before the S.C. Provincial Council in Feb. 1744. (*Notes and Queries*. 12th Series. Vol. 3. No. 72. p. 408 and *Notes and Queries*. 12th Series. Vol. 6. No. 113 oages 290-291). Hector Vaughan appears in the pen and ink additions to the entry for the Sixth Marines on the 1740 Army List as a Second Lieutenant commissioned 10 May 1740 (J.H. Leslie. "An English Army List of 1740." *Notes and Queries*. 12th Series. Vol. 6. No. 113. (12 June 1920) page 291.
2. Fitzhugh McMaster. *Soldiers and Uniforms: South Carolina Military Affairs. 1670-1775*. Tricentennial Booklet #10 (Columbia: University of South Carolina Press. 1971). p. 56. variously spelled "Leo" and "Loo" in some sources. She was named for the Looe estuary in England. The official records spell it "Looe" and this spelling was used throughout. This *HMS Looe* was the fourth British frigate so named. She was a 5th rate 44. 124½ feet in length and 36 feet in the

beam. Built by Snelgrove at Limehouse in 1741. (J.J. Colledge. *Ships of the Royal Navy. An Historical Index*. (New York: Augustus M. Kelley 1969). p. 328. She was under the command of Captain Ashby (Ashley?) Utting. William L. Clowes. *The Royal Navy. A History from Earliest Times to the Present*. (London: Sampson Low, Marston and Co. 1898) III, p. 279. The records of the Royal Navy, shown in both Colledge and Clowes have the *Looe* being wrecked in 1743, which must be an ancient typographical error since all other accounts place it in 1744. The site of the wreck was called "La Pareda" by the Spaniards but has been named "Looe reef" or Key to this day. Looe Key is located approximately seven nautical miles due south of Ramrod Key. (Robert F. Marx. *Shipwrecks of the Western Hemisphere, 1492-1825*. (New York: The World Publishing Co. 1971). Sometime before the wreck, the *Looe* caused a sensation by sailing up Port Royal Sound and apparently the Beaufort River, proving that a ship of her draught could enter. This combined with the threatened Spanish invasion, the loss of *Looe* caused the panic at Port Royal among the inhabitants and perhaps more especially the "land developers" who had been doing well enticing settlers to move to the area. An example perhaps of the Royal Navy's role in fostering land development.

3. South Carolina Provincial Council Journals. No. II. Part I. p. 76 (microfilm S.C. Dept of Archives and History)

4. *Ibid*. p. 76

5. *Ibid*. p. 87-88; various accounts mention 40, 44 & 45 marines in the detachment.

6. *Ibid*. p. 136

7. Council Journal No. II Part II, p. 330

8. The *Rose* sailed from Charleston, Sept. 17 1744 (*S.C. Gazette* 17 Sept. 1744) The *Rose* was a 6th rate 24. 448bm. 106 feet long and 31 feet in the beam. Built by Bird at Rotherhithe 14 August 1740 (Colledge *Index* p. 471)

9. Edgar K. Thompson. "Captain Thomas Frankland. R.N." *Mariner's Mirror* Vol. 56. No. 2. (May 1970) p. 235-7.

9. Edgar K. Thompson. "Captain Thomas Frankland. R.N." *Mariner's Mirror* Vol. 56. No. 2. (May 1970) p. 235-7.

10. South Carolina Gazette. Charlestown. Dec 24. 1744.

11. *Ibid*.

12. *Ibid*.

13. *Ibid*.

14. *Ibid*.

15. *Ibid*.

16. *Ibid*. They were married in May of 1743 and acquired a home in Charlestown that purportedly became the center of social life in the "Holy City" (Thompson, p. 237)

17. Thompson p. 237

UNIFORM NOTES

18. James Laver, *British Military Uniforms* (London: Penguin. 1948). Color plate of a Sixth Marine from the 1742 Cloathing Book.

19. Thomas B. Shea, "Some Observations on the 1742 Cloathing Book"; *Tradition*, Number 42. pp. 32-33.

20. Cecil C.P. Lawson, *The History of the Uniforms of the British Army*. (London: Norman Military Publications. 1963) Vol. II. p. 23.

21. Howard L. Blackmore, *British Military Firearms* (New York: Arco Publishing Co. Inc. n.d.) pp. 45-46.

22. McMaster. p. 57

23. Laver. plate from 1742 Cloathing Book.

24. Lawson. p. 23

25. *The Leeds Mercury*, I-8 January 1739. (courtesy of Royal Marines Museum. U.K.)

How to Get Miniatures From Here to There—Safely

If you're as ardent a miniature collector as I, and one day must face the prospect of moving — in my case, to New York after a fifteen-year residence in London — undoubtedly the first trauma you will have to face is how to ship your irreplaceable collection without having it arrive in bits and pieces.

The questions I asked myself were numbing in their implications. How could an elaborate boxed diorama, with its intricate lighting system, possibly be shipped? What terrible calamity would befall my set of Polish landers by Pierre Conrad, each horse carefully balanced on one foot? And what about the delicate masterpieces of Josianne Desfontaines — what heart-breaking catastrophe would strike them while in transit? The thought of the destruction that could be wreaked upon these treasures almost convinced me that I should simply donate my entire collection of the British Model Soldier Society and start over again once I was back in the United States.

With the date for my scheduled departure from Great Britain fast approaching, I viewed my collection with ever-increasing despair and desperation. And then, as usual, the cavalry arrived in the nick of time — this time in the form of former Corporal of Horse of the Horse Guards Bob Fuller, now manager of Transcode Packing Services Ltd. and his ingenious idea for the safe packing of easily-broken military miniatures. In essence it was so damnably simple that I cannot imagine why it had not been thought of and used before.

Bob showed up at my apartment one day with several containers of the tiny balls of expanded polystyrene that are used to stuff bean-bag sack chairs and a quantity of round cardboard cannisters in which posters and maps are shipped.

The tubes were cut to appropriate sizes and each miniature was secured to the tube's stopper with double-sided Scotch tape. The cannister was then affixed to the base stopper and the polystyrene balls were poured into the tube, over and



Mailing tubes of various diameters are cut to appropriate heights to fit figures. Tubes can be purchased at mailing supply firms or large stationery shops.



Figures are fastened firmly to tube stoppers with two-sided tape under each base.

around the miniature, until they reached to just below the open top edge. The tube's top was then forced into place, creating sufficient air pressure inside to render the miniature immovable in its cushioning of hundreds of tiny soft plastic balls. The system seemed simple enough, the question was whether or not it would work.

We put the system to the test by packing a couple of relatively unimportant figures, then climbing a ladder and dropping the containers several times to the floor. With great trepidation, we opened the canisters and poured out the polystyrene balls. Removing the figures, we found them to be intact: even the severe shock of dropping them from an extreme height hadn't affected them in the least. It was with a great deal more confidence that I decided to be the first guinea pig to be subjected to the acid test of actual shipment of my entire collection. With the vast experience and knowledge behind Bob and his firm, and the tests we had conducted, I felt reasonably certain that my treasures would make their three thousand-mile journey safely.

My confidence was more than adequately rewarded; not only my soldiers but all the paintings, records, and weapons arrived intact, with only one glass broken in a small picture — and that thanks to the customs men who opened that particular package.

Shipment was not only safe but fast, as well; my entire collection was delivered in less than a week. I grant you it was vastly expensive but we

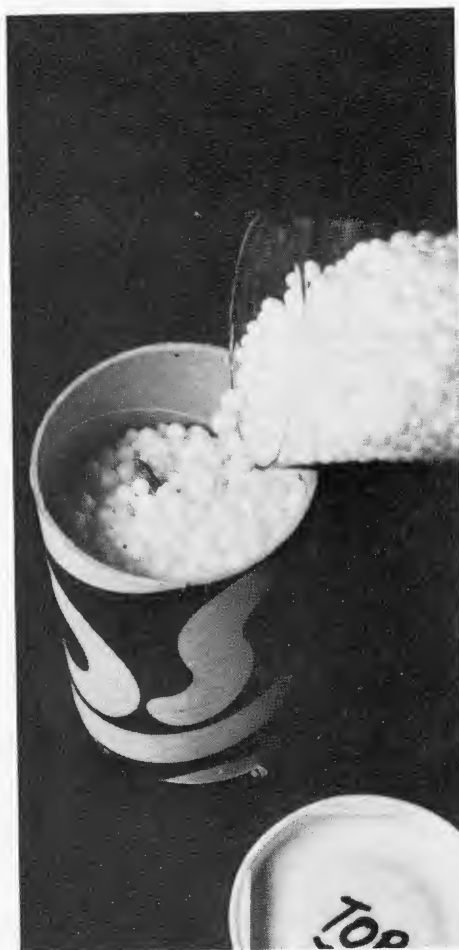
all know that our personal treasures, lovingly collected through the years, are worth keeping and protecting at almost any price. I admit, too, that I was rather fortunate in that my landlord was so anxious to get my apartment that he paid me a sum to release my tenancy that was more than the shipping charges.

Bob Fuller's principle for safe shipment of fragile articles is, obviously, to keep each piece from moving in its container without undue pressure. The advantage of the polystyrene balls is that they completely fill all voids within the container, holding each piece firmly in place without pressure. The air pressure when the top is affixed is just enough to create an airtight seal, further increasing immobility within the canister. The system works equally well for any shape container that can be sealed, as evidenced by the safe arrival of the boxed dioramas which were filled and sealed within their own boxes.

When packing and unpacking, there are two important points to observe: first, make certain you mark the top of each container, always removing the top to pour out the polystyrene cushioning. Second, make absolutely sure you have sufficient bags or boxes on hand in which to pour out the foam balls. They are incredibly lightweight and you should be warned that they have an uncanny ability to slip away into the most remote corners of your abode.

The system is so simple that you can quite easily do your own packing, thereby saving a great deal of cost. The materials — cardboard mailing tubes and polystyrene balls — are readily available; consult the Yellow Pages for dealers.

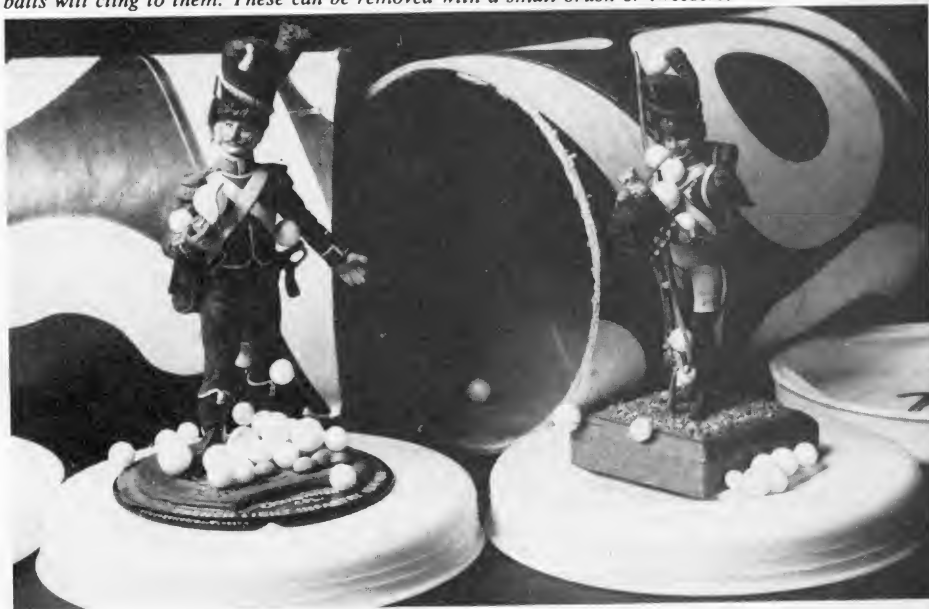
Once you've used the polystyrene balls, keep them for further use in transporting your pieces to and from exhibitions and competitions, thereby forever freeing yourself from the constant worry of safe shipment. □



Tube is placed over bottom stopper, then filled with polystyrene to a quarter-inch from top.



Above, tubes containing figures, tops firmly in place, are ready for shipping. An acrylic vignette box, at left, is filled with larger-sized particles. When the figures are unpacked (below), some balls will cling to them. These can be removed with a small brush or tweezers.



BY MICHAEL H. KLUEVER



An elaborately garbed medieval foot soldier, from a woodcut by Hans Burgkmair, dressed in Hungarian style and carrying a Hungarian shield and mace.

While much is written about medieval swords and daggers, little information is available concerning the numerous array of shafted small arms which played such a prominent role in medieval warfare. A shafted small arm may be defined as any weapon whose head is attached to a shaft less than six feet in length. The primary groups in this classification are the battle axe, club, flail, hammer and mace. Polearms, because of the length of the shaft, are not included.

All medieval shafted small arms, with the possible exception of the club, share the common heritage of descending from a work tool of the same name. Each underwent various degrees of evolution to become increasingly more efficient as a killing instrument. The grotesque shapes and ingenious designs that resulted are a dubious monument to the darker side of man's creativity.

One of the great difficulties of describing these weapons is the frequent use of the same term to refer to two entirely different weapons. The morning star, as an example, refers to a club with protruding spikes and to a spike-headed ball attached to a shaft via a chain. We have chosen to classify these according to more current classifications, but warn readers that legitimate questions do exist.

A Study of the Shafted Small Arms of Medieval Europe

CLUB

Perhaps the oldest of all weapons, the club was used in various versions throughout the medieval period. Crude, of minimal value against unarmored people and no value against armored, it often was the only weapon readily available to the peasant.

A rather unique version of the club did develop during this period. Called a Holy Water Sprinkler because of its fancied resemblance to an ecclesiastical asperge, it is often mistakenly called a morning star. It consists of a five-to-six-foot shaft with an octagonal, hexagonal or round head studded with spikes. While never a regular weapon, the Holy Water Sprinkler often played an important role in the peasant uprisings of the period.

The popularity of the weapon ranged from the fifteenth through the seventeenth centuries. It was popular in central Europe, especially Bohemia, and was still encountered during the seventeenth century among the rural levies of Switzerland.

The Holy Water Sprinkler's weight made it clumsy to swing. Against unarmored troops it produced grisly wounds, but suffered the major disadvantage of all two-handed weapons, that of leaving the warrior completely defenseless against a counter blow.

Another version of the club is the Plancon-a-picot. Used in Flanders from the late thirteenth century to the early fifteenth century, it is often confused with the godendag (see battle axe). It consisted of a long wooden truncheon broadening into a bulb, often with an iron ferrule at the top, many times with a projecting flange and a vertical spike.

Some of these weapons were made of oak. The length of the weapon varied, the shorter pieces being club-shaped. The use of the Plancon-a-picot required little strength. At the battle of Courtrai, the Flemish levies used this weapon to break the ranks of the French chivalry. They were also used in large numbers by the Flemish in their mass insurrection at the call of Philip Van Artevelde. Long spiked Plancons were outlawed as a weapon by the statutes of the Lille Magistrature, being included in the list of prohibited weaponry of the fourteenth and early fifteenth centuries. Despite this, its simplicity of manufacture continued to make it popular among the peasantry.

THE FLAIL

Derived from the agricultural implement of the same name, flails date to at least the thirteenth century. The flail family consists of any weapon possessing a heavy head attached to a shaft via a rope, leather strapping or a chain. The chain attachment, being more durable, was the more common.

The head consisted of any piece of heavy wood or metal, piping and balls being the more popular shapes. Shafts varied considerably in length, short shafts usually for horsemen, longer ones for fighting on foot.

The flail's popularity came primarily from the ease of manufacture. All one needed was a piece of pipe, a chain and a shaft, which a local smith could then assemble quickly. This made cruder forms of the weapon quite popular among the peasantry.

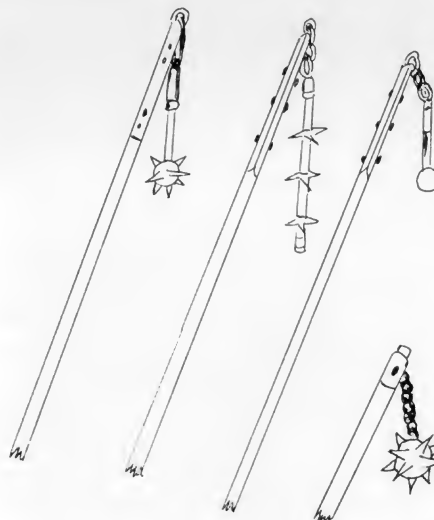
Make no mistake, the flail in any version was

a formidable weapon. Its head was whirled several times above the wielder's head to gain momentum and then let fly at an opponent's skull. The impact was devastating. Even a finely armored helmet could not provide adequate protection from the force of the blow.

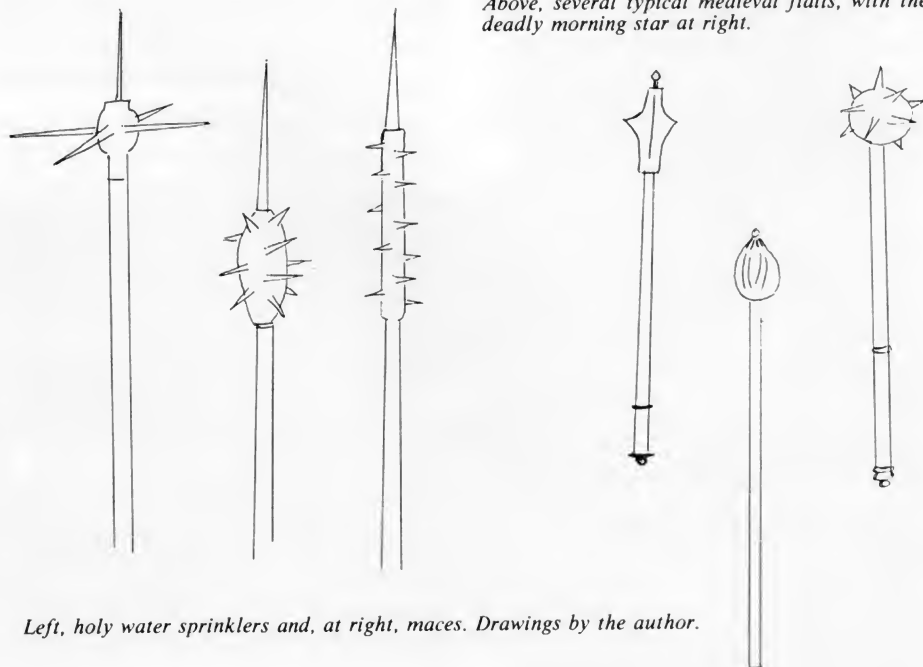
The flail's prime disadvantages were two fold. First was timing and aim. Once momentum was gathered, an opening had to be found and the flail's head directed so as to do the most harm. Second, like the club, the user was usually wide open for counter blows while he prepared and dispatched his weapon.

The French version of the flail, called a Goupillon, found several chains fitted with small wooden spiked balls, suspended from a short shaft.

Another unique form was called the Morning Star (Morgenstern). A single wooden ball of four to six inches in diameter was made still heavier by the addition of iron tacks. Spikes were added to the ball. (The head in my collection weighs five pounds and has sixteen spikes.) The ball was attached to a two foot shaft by a heavy chain. Impact of the morning star's



Above, several typical medieval flails, with the deadly morning star at right.



Left, holy water sprinklers and, at right, maces. Drawings by the author.

spiked ball was sufficient to penetrate the finest armor.

The flails continued in use throughout most of the medieval period. It is encountered in central Europe well into the sixteenth century.

THE MACE

The mace is one of the oldest of all weapons. During the Bronze Age, rounded stones or cast bronze heads were attached to a shaft and used to good effect against the unarmored and lightly armored troops of ancient history. By the eleventh century, iron-headed maces were in common use. The Bayeux Tapestry depicts numerous horsemen with short maces at the Battle of Hasting (1066 A.D.)

Early mace heads were simple balls or cylinders, either grooved longitudinally or covered with bosses. By the fourteenth century, heads with longitudinal flanges and others with spikes were common. Many of these were entirely of steel, including the shaft. The fifteenth century saw such artistic sophistication as delicate cusplings and piercings of the heads, occasionally accompanied by silver or gold decoration. A metal disc was added to the shaft to guard the hand.

The mace was a horseman's prized weapon. It was slung from the saddle by a leather strap, within easy reach should the occasion demand. Maces enamelled in fleur-de-lis became the distinctive badge of the king of France's bodyguard during the twelfth century.

Maces designed for fighting on foot were also common. Consisting of a variety of shaped heads already described, these were mounted onto shafts of up to six feet in length. The weight of the weapon's head, when combined with the additional length of the swing, produced a horrendous blow, certain to render an armored warrior senseless.

The mace was also favored by the militant churchmen of the period. Forbidden by Scripture to shed blood and forever mindful of the dire prophecy that those who live by the sword, die by the sword, they reasoned that dashing out the brains of a victim with a mace was not the blood-letting normally associated with the use of the sword. Bishop Odo, the brother of William the Conqueror, is recorded as fighting with a mace at Hastings.

The mace was popular through all of Europe, but especially in central Europe. It is found in many forms, from simple iron clubs to lavish ceremonial pieces highly engraved in Bohemia, Poland, Hungary, and all the Slav countries. It continued in use until the sixteenth century, when it was replaced by the lighter war hammer. In the Slavic countries, its use was common up to the seventeenth century. A few, fitted with wheel lock pistols, survived as late as the seventeenth century in other parts of Europe.

THE WAR HAMMER(MARTEL-de-FER)

Having been in continuous use since the Stone Age, the war hammer was popular wherever armor was worn, with the exception of Japan. It saw a variety of different forms. A hammer may be defined as any weapon with a hammer-like head that relies on percussion to

MEDIEVAL SHAFTED SMALL ARMS

Continued

injure and/or kill. There are three basic classifications of medieval war hammers: (1) the horseman's short-shafted hammer, (2) the footman's long-shafted hammer, and (3) the throwing hammer.

The best known of the hammer family is the short-shafted horseman's hammer. The general shape of the head was a hammer-head projection balanced opposite by a beak, pick or axe blade. The hammer portion was generally serrated to prevent its head from glancing off plate armor. The shaft, of either wood or metal, was seldom longer than eighteen inches and might terminate in a spike at the top.

During the dominance of chainmail, a special version possessed a heavy falcon beak which proved most adept at penetrating the mail links. Later, it proved equally able to penetrate joints in plate armor. A modification of the weapon resembled a miniature pick axe, with two beak points opposite each other.

Earliest examples of the horseman hammer, dating from 1250 A.D., were depicted on an effigy of a knight in Malvern Priory Church, Worcestershire, England. Documented accounts of its use date from the fourteenth century, but its maximum use was from the fifteenth through the seventeenth centuries. In 1478, Louis XI of France made it the distinctive weapon of his guard of one hundred nobles. Their numbers increased under Francis I and they continued carrying the hammer through the reign of Louis XIV.

A curious German version of the hammer became popular during this time. It consisted of a cast bronze head in the form of a hand gripping a dagger. The pommel of the dagger formed the hammer, the steel dagger's blade, the pick.

The long-handled footman's hammer preceded its short-shafted cousin. The English Maul was among the earliest hammer weapons, dating from at least the thirteenth century. Resembling a large croquet mallet, its head of hardwood, lead or iron, was mounted to a long wooden shaft which sometimes terminated in a spike on top.

Favored as an auxiliary weapon by the dreaded English long bowmen, it served a variety of purposes. The mallet's prime function was to pound sharpened timbers into a palisade-like barrier for protection against cavalry. It also proved useful for smashing down enemy fortifications. The archers made ample use of the maul to dispatch a fallen knight. One blow usually proved sufficient for the task.

A version of the maul called a Maillotinis saw bloody use during the Paris insurrection under Charles VI in 1381.

Another version of the long-shafted hammer is more truly a polearm. Called a "Lucerne Hammer," it was developed in Switzerland during the fifteenth century and proved a favorite of its canton levies. It consisted of a hammer head of four forward projecting prongs with a single thick beak point opposite. The head was mounted on a long shaft topped off with a long spike.

This weapon proved especially lethal when fighting in the lists of Southern and Central Europe. In other European nations, similar

weapons were known by such names as Marteau, Martel, Bec-de-faucon and Bec-de-corbin.

A third form was the throwing hammer. Little is known of this piece as surviving pieces are few. Its appearance is that of an iron cross with one longer arm serving as the throwing handle. Each arm was sharply pointed and capable of penetrating light armor. Some pieces had as many as eight arms. The weapon was thrown in the same manner as the throwing axes of the period.

THE BATTLE AXE

The axe also dates from the Stone Age. As soon as bronze could be cast, bronze axes were made. However, it was not until the Iron Age that an axe capable of penetrating quality armor was available. Almost always an auxiliary weapon, it continued in use until armor was no longer worn.

While it is difficult to distinguish between axes designed as weapons and those for domestic purposes, the medieval carpenter's axe had the more narrow blade. However, in time of need, it also served as a weapon among the peasantry.

The battle axe can be divided into three major categories: (1) the horseman's axe, (2) the longer shafted footman's axe, and (3) the throwing axe.

While almost always playing a secondary role to the lance and sword, the horseman's axe proved a popular auxiliary weapon. Its head consisted of a single cutting edge with a hammer or spiked projection opposite which not only aided in a proper balance of the head, but proved equally as lethal as its axe portion. The shaft's length, whether wood or steel, rarely exceeded two feet eight inches. A spike projecting from the top of the shaft was not uncommon.

The ease of manipulation of the weapon, combined with its lethal effects even on the finest armor, made it especially popular from the twelfth through the fourteenth centuries and it continued to be carried through the sixteenth century.

Juvenal des Ursins mentions, in a text written in 1415, 4000 axes being made whose heads were varnished so they would not be seen at night. The horseman's axe became a distinctive weapon for the noblemen of France's Kings Lodging towards the end of the fifteenth century and retained this honor until about 1550.

A few later pieces are in the form of a combination weapon — the axe united with a primitive firearm. These were always the work of fine armorers.

The footman's battle axe took on a number of distinctive forms. Characteristics of the most common type included a large iron head with but a single cutting edge and a short blunted end opposite mounted on a shaft up to six feet in length. This two-handed weapon was capable of hammering down palisades or cleaving in half an armored man with one blow.

The Danish Axe (Sparth), popular in Scandinavia as well as in England, is an excellent example of the medieval footman's axe. Illustrated in the Bayeux Tapestry, it is shown as having a shaft of approximately four feet in length and an iron head that, when viewed in

profile, is trumpet-shaped with a convex edge. The back of the axe head was flat.

A close cousin of the Danish Axe is the Viking Bearded Axe. The head on this two-handed weapon was narrow near the shaft widening evenly in an upward and downward sweep towards the cutting edge.

Another especially wicked weapon of the period was the double-headed axe. Its origin is unclear, though generally associated with the Vikings, who made good use of it. No doubt based on the old axiom that two heads are better than one, it is encountered throughout all of Northern Europe and England.

The poleaxe was nothing more than a large axe head mounted on a six foot shaft. Other poleaxes were the Lochaber Axe and Bardiche. The Lochaber Axe was peculiar to sixteenth to eighteenth century Scotland. Its large cleaver-like blade had a convex cutting edge projecting beyond the top of the shaft into an acute point. A hook was usually attached to the back of the blade. The Bardiche had a sickle-shaped blade attached to the shaft by its lower end as well as by a normal socket. The Bardiche was used by foot soldiers in Eastern Europe and Scandinavia during the sixteenth and seventeenth centuries.

A special throwing axe was used extensively by the Franks. Called a Francisca, it closely resembled a hatchet except that the handle was curved backwards, away from the axe's cutting edge. So powerful was the Francisca that it could pass through a shield and kill its bearer. The weapon was never extensively used elsewhere. To be properly utilized required much practice, required craftsmanship to make a properly balanced weapon and once hurled, could not be easily retrieved.

An unusual ceremonial axe developed during the sixteenth century. Referred to as a Saxon Miner's Axe (Steigerhacker) and often mistaken as a military weapon, it was carried in ceremonial processions by the miner's guilds in Saxony. The head was basically square and flat with the top edge of the blade drawn up to a flat spike. The shafts are often of bone and the blades highly engraved with figures of miners, mining implements and usually contain the date of manufacture. Though beautiful works of art, they were too feebly constructed to serve any value as a weapon.

With the perfection of firearms, armor and shafted small arms rapidly declined in use. By 1650 they were the exception rather than the rule. Because of the vast numbers made during the medieval period, some examples still survive today in museums and a few private collections. □

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SHAFTED SMALL ARMS OF MEDIEVAL EUROPE

Above left, morning star flail.

Above right, miscellaneous hand weapons, top to bottom: morning star, horseman's battle axe, holy water sprinkler, bearded axe.

Below left, spiked mace and morning star.

Below right, war hammers.



BY DONALD BURGESS

The Work of **BRIAN**



RODDEN

When Brian Rodden displayed his individually created knights at the last MFCA show in Chester, Pennsylvania, fellow miniaturists and visitors to the exhibition were astonished at the extraordinary workmanship. Not only were the figures exquisitely painted, superbly animated, and flawlessly sculpted, they seemed to be actually dressed in miniature suits of armor.

It wasn't an illusion of masterful sculpting. They were indeed dressed in armor — of pure silver!

Rodden's medieval figures are the culmination of his fifteen years as a military miniaturist. In 1971, when he began full-time work on the design and sculpture of figurines, he set as his goal the creation of miniatures that would ultimately be fine works of art. To achieve this objective, he decided to create sculptures of sufficient size to appeal to a wide spectrum of collectors and further, to develop subjects that would provide dramatic evidence of his skill as an artist and craftsman.

The theme he finally settled on, after long deliberation, was the medieval knight in full heraldic regalia, the size to be approximately nine or ten inches high. The skills of the sculptor, painter, and silversmith are all brought into play in the creation of each figure, while the painstaking techniques of the historian are employed in their research and preparation.

Before he begins a figure, Rodden lays the groundwork by carefully studying the type of armor and the heraldry of the era during which his subject lived. To this end, he has amassed a large collection of works on medieval armor, seals, and heraldry. Among his most prized sources is a complete microfilm record of the *Armorial de Gelre*, the famous medieval roll of arms by Claes Heijnen, herald to the Duke of Gelderland, a province of Holland. Compiled during the late fourteenth century, the manuscript contains paintings of more than eighteen hundred shields and crests of nobles throughout the whole of western Europe.

The initial step in the creation of one of Rodden's knights is the sculpting of the undressed figure, taking into account the thickness of the armor which will eventually be formed to the figure. Since he makes his own molds and does his own casting, Rodden must also be constantly aware of the complications arising out of

working with large castings. In the case of large and more complicated figures, especially horses, he generally breaks his sculptures down into manageable sizes for moldmaking and casting. The metal he uses for casting is a fine grade of pewter generally known as Britannia metal.

Casting the undressed figure is only the first step in a miniature's creation. The armor, chainmail, and many of the details are all produced separately. Rodden's medium for the armor is pure silver. Not only does it have the advantage of being a precious metal but it is tough and malleable as well. The techniques employed in forming the silver into armor are similar to those used during the Middle Ages: hammering the plates of silver into the shapes desired, then filling and polishing. The chainmail is also fabricated in much the same way as in the medieval era. Made from small-gauge sterling silver wire, the mail is formed by winding the wire around a post and cutting it into individual links which are then assembled one by one.

Other details requiring a fine finish are the knight's weapons and equipment. After the long sword has been forged from silver, its guard and pommel are gold plated. Additionally, gold plating is used as the final finish on the dagger, hip belt, and spurs.

In the case of mounted knights, there is the additional task of creating the effect of free-flowing drapery in the trapper, the heraldic cloth covering the horse. This is achieved by



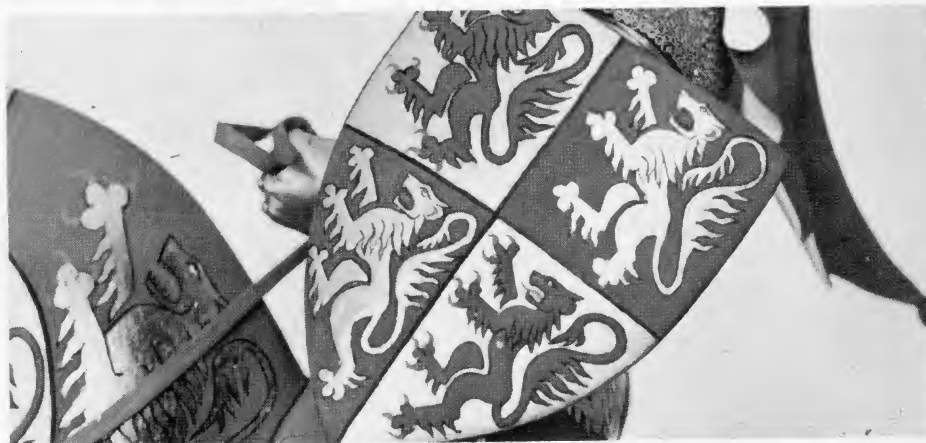
Rodden's model of David, King of Israel.

building up thin coats of epoxy on a sculpted form of wire cloth. Final finishing of the trapper consists of blending the drapery into the natural form and motion of the horse.

The last step is the painting of the face and the heraldry. Rodden devotes considerable time to giving a lifelike appearance to the face, believing that it is here that the feel of combat and sense of aristocratic pride is captured. As with smaller miniatures, it is Rodden's opinion that shading, especially around the eyes and mouth, holds the key to success.

The major problem in painting the heraldry is the placement of the heraldic elements in a consistent pattern and developing a feel for the medieval treatment of heraldic animals. The fleur-de-lis in the English coat of arms, for example, require a great deal of concentration on both the placement and maintenance of a consistent size. The horizontal extension of the lions in the same coat of arms, moreover, illustrates the difficulties inherent in the highly stylized nature of medieval heraldic art.

Because of the time and expense involved in their production, output of Rodden's knights



The heraldry of Owen Glendower, Prince of Wales.





THE WORK OF BRIAN RODDEN

Continued

has understandably been limited. Completion time varies according to what a customer wishes for his figure; the average is a little more than a month for a foot knight and approximately three months for a mounted knight in full heraldic regalia. His figures are available from established jewelry and antique firms or directly from him by special commission.

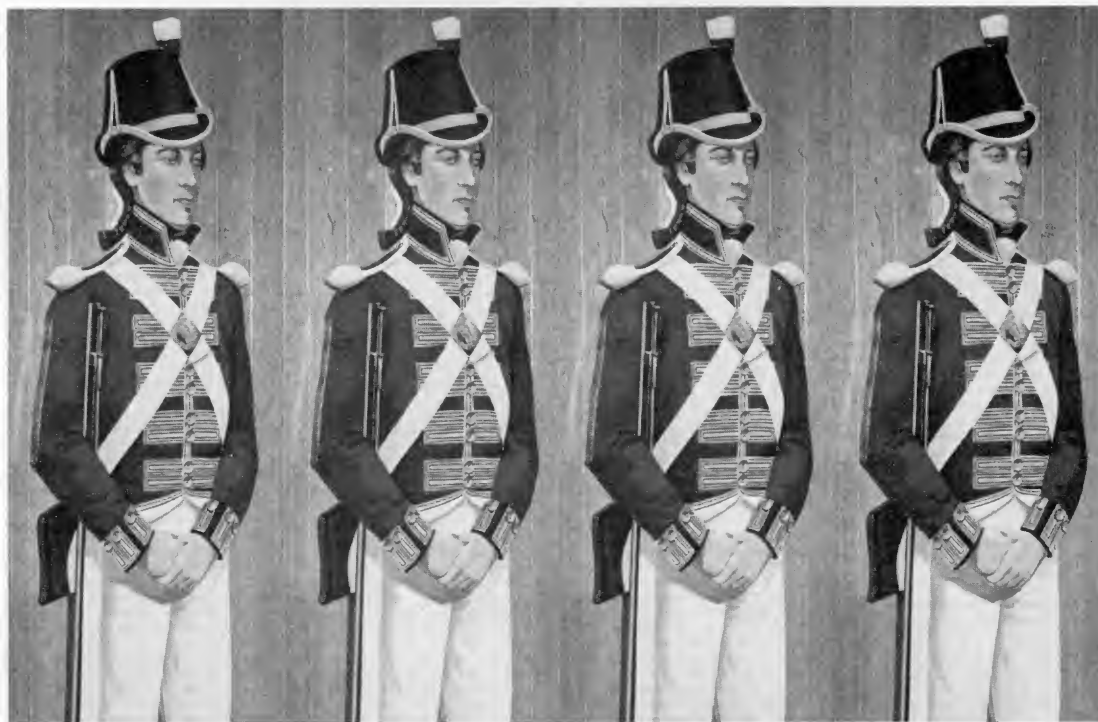
Rodden has not, however, limited himself to medieval subjects. For the Bicentennial, he produced two ten-inch pewter statuettes, one representing Congress' Own Regiment, the other a portrayal of Banastre Tarleton, based on the painting by Sir Joshua Reynolds. Recently he has been working with a firm in Hudson, Massachusetts, creating pewter statuettes. His sculptures and designs for the company have been in the 90 to 111mm range, the subjects varying from American Indians to the big game animals of North America.

Rodden continually refines his sculptural techniques to assure the most natural action poses possible. He has made a special point of studying Edward Muybridge's photographic works of animal and human figures in motion. Shunning the use of readymade sculptures as restrictive, he has developed his own sculpting medium of a beeswax and epoxy resin mixture.

Rodden's plans for the future are to develop other areas wherein he can employ his unique skills as a sculptor and craftsman. He has recently completed a portrayal of King David of Israel, complete with silver helmet, sword, and shield. He feels that the Middle East, especially the Persians and Saracens of the medieval era, could afford dramatic opportunities for utilizing his armorial techniques. His ultimate goal, however, is to create a mounted portrait figure of the Black Prince, wearing armor forged from pure gold. □

The Royal Marines Museum

BY PHILIP O. STEARNS



The exploits and achievements of Great Britain's Royal Marines were little noted for more than a hundred years after their formation. Serving in joint participation with the army and navy, their individualized actions were more often than not merged with one branch of service or the other. The earliest history of the Royal Marines, written in 1803 by First-lieutenant Alexander Gillespie, gives only a sketchy account of the corps' first hundred and thirty-five years. It was not until 1924, with the publication of Colonel Field's *Britain's Sea Soldiers*, that a relatively complete history of the Royal Marines was finally set down.

The marine corps was formed in 1664 as the Duke of York and Albany's Maritime Regiment of Foot, also known as the Lord High Admiral's

Regiment. Their first uniform coat was yellow, the favorite color of the Lord High Admiral. The regiment took part in the Second and Third Dutch Wars, distinguishing itself at the battle of Lowestoft in 1665 and at Sole Bay in 1672. In 1685 the Duke of York succeeded Charles II, as James II, and the uniform color was changed to red.

The marines were not considered part of Britain's permanent armed forces; rather, successive regiments were raised at the outbreak of each war and disbanded when peace was established. It wasn't until 1755 that the corps was permanently instituted as a regular service branch under control of the Board of the Admiralty.

The marines served Great Britain throughout the world, taking part in operations in Spain,

France, and North America, and playing a leading part in the capture and subsequent defense of Gibraltar in 1704. They fought at Culloden in 1746 and, on the other side of the world, were engaged in the siege of Pondicherry in India. In 1775, it was a detachment of marines under Major Pitcairn that fired the first shots of the American Revolutionary War at Lexington and, later in the war, it was Major Pitcairn's marines that drove the rebels from Bunker Hill.

In 1802, in recognition of their service in the West Indies, the Cape of Good Hope, the Dutch East Indies, and Ceylon, the marines received the title "Royal Marines," changing their facing color from white to blue. Three thousand marines were engaged at Trafalgar; the Royal

Continued on page 30



NAPOLEON INSPECTING THE ROYAL MARINES ON H.M.S. BELLEROPHON / J.S. Hicks, 1932 / The Royal Marines Museum

THE ROYAL MARINES MUSEUM

Continued from page 27

Marines took part in the Egyptian War of 1882 and the ensuing war in the Sudan; during the Boxer Rebellion the marines, most of which had just come from the Boer War in South Africa, spearheaded the relief force that fought its way to Peking to relieve the beleaguered legations.

During the First World War, the Royal Marines served in France and Belgium from 1915 to the end of the war and, afterwards, in Russia. In the Second World War, the marines took part in operations in Norway, Singapore, Crete, Sicily, and Italy, as well as participating in the D-Day landings and subsequent European campaigns. Indeed, there was no theatre of operations in which British troops were involved, right up to the present, in which the Royal Marines didn't play a part.

Surprisingly, despite a combat-filled history that spanned some 300-odd years, there was no official museum to house the relics and trophies and preserve the history of the Royal Marines. It wasn't until the late 1950s that the commandant general invited a marine officer, Colonel Mervyn Archdall, to set up a museum within the Royal Marines barracks at Eastney. There was

Continued on page 34



Among the many exhibits in the Royal Marines Museum is this one (above right), describing the part played by the marines in the Battle of Bunker Hill in 1775. Elements in the display (below) show, in miniature, the uniforms worn by the marines at the time of the battle and, bottom, the dress of the American rebels they faced.





A museum exhibit describing the Battle of Trafalgar, in which three thousand Royal Marines took part. Above right, an exhibit of drums in the Bands History Room. Below, a handsome series of miniatures by Rear Admiral C. M. Blackman, D.S.O., depicts, in accurate detail, all the different uniforms worn by the Royal Marines.





UNIFORMS OF THE ROYAL MARINES, 1664-1748

1/ Grenadier, Duke of York and Albany's Maritime Regiment, 1678; 2/ Ensign, Duke of York and Albany's Lord High Admiral's Regiment, 1664; 3/ Prince George of Denmark's Regiment of Foot, 1686; 4/ Earl of Torrington's Marines, 1702; 5/ Grenadier, Holt's Regiment of Marines, 1702; 6/ Centinel, Earl of Donegal's Regiment for Sea Service, 1702; 7/ Drummer, Fox's Marines, 1704; 8/ Sergeant, Villier's Marines, 1712; 9/ Officer, Saunderson's Marines, 1710; 10/ Ensign, 1st Marines, 1740; 11/ Drummer, 4th Marines, 1742; 12/ Sergeant, 2nd Marines, 1748; 13/ Private, 6th Marines, 1743; 14/ Private, Invalids, 1740. **Below:** private of the Royal Marines Light Infantry, 1865, and an officer of the Royal Marine Artillery, 1844.





UNIFORMS OF THE ROYAL MARINES, 1755-1807

1/ Sergeant, Marine Corps, 1755; 2/ Drummer, Marine Corps, 1758; 3/ Officer, Marine Corps, 1760; 4/ Officer, grenadier company, Marine Corps, 1773; 5/ Grenadier, Marine Corps, 1775; 6/ Sergeant, grenadier company, Marine Corps, 1780; 7/ Surgeon, Marine Corps, 1773; 8/ Private, Marine Corps, 1775; 9/ Grenadier, Marine Corps, 1789; 10/ Sergeant, Marine Corps, 1790; 11/ Officer, Marine Corps, 1795; 12/ Officer, Marine Corps, 1798; 13/ Sergeant, Royal Marines, 1805; 14/ Drummer, Royal Marines, 1807. **Below:** the Royal Marine Brigade in Belgium, 1914, and the Royal Marines at the capture of Oswego, 5 May 1814.

Illustrations from different sets of uniform plates and cards by Charles C. Stadden for the Royal Marines Museum, Portsmouth.



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THE ROYAL MARINES MUSEUM

Continued from page 30

no money, no staff, and no official government support; reliance was placed entirely on the good will and cooperation of individual officers, men, and units to establish, voluntarily, the museum. After a great deal of hard work, a small room in Old Divisional School at Eastney was opened as a museum on 28 December 1958, the 294th birthday of the corps.

The museum continued in this unofficial capacity for nine years, its survival often tenuous. However, in 1967, the Ministry of Defense set up a committee to examine the question of naval museums. Its recommendation to the Admiralty Board was that there should be three official naval museums to complement the National Maritime Museum at Greenwich, one for each of the specialist facets of the naval service: submarines, aviation, and Royal Marines.

In 1970, Major A.G. Brown, MBE RM (Retd.) assumed curatorship of the museum . . . and immediately faced the problem of defense economies threatening the museum's existence because of the closing of the major part of the barracks at Eastney. Fortunately, it was decided to retain the officers' mess at Eastney, despite the fact that such retention couldn't be justified in terms of officer strength; the magnificent Victorian building that housed the mess, built in 1868, was to be the setting for the museum.

The Royal Marines Museum finally opened on 1 August 1975, with Major Brown as its curator. Beautifully designed, it offers an extensive display of the history of the Royal Marines from the formation of the Admiral's Regiment in 1664 to the present time. Archivist Major A.J. Donald RM (Retd.) has worked continually at indexing, cross-indexing, filing and documenting manuscripts, and assembling photographic material and reference works for the library and the archives.

One of the most popular sections of the museums for visitors is its gift shop, where books, pamphlets, series of prints and cards, and other mementos may be purchased. Among these are several sets of full-color marine uniform plates by the renowned military artist, Charles Stadden. For those unable to visit the museum in person, mail sales will be accepted but postage must be included.

Among the sections in the museum are the Early History Room, detailing the period from 1664 to 1793; a Colors Room which includes, among its displays of colors carried by the marine regiments, remnants of the 1812 and 1827 colors; the Main History Room, displaying the marines' story from 1793 to the present; the Picture and Silver Gallery, also used for formal dining occasions; the Medal Room, in which more than six thousand awards are displayed; the Uniform Room; and the Bands History Room, filled with magnificent displays of silver memorial drums and trumpets, among other artifacts of marine bands.

Located in Portsmouth, the Royal Marines museum is open year-round from 10 a.m. to 4 p.m., Monday through Friday, and from 10 a.m. to noon on Saturdays and Sundays. For those wishing to write the museum for further information, the address is, simply, the Royal Marines Museum, Portsmouth, England. □

The Duffelbag

BY RICHARD K. RIEHN / PRUSSIAN DISCIPLINE: MYTH OR REALITY?

It seems I periodically put my foot in my mouth by saying things many of our readers have never heard before. Well, there is a first time for everything and when the dust has settled, you can always say that you read it first in *CAMPAIGNS*.

Back in 1976, I made some comments about the fact that Prussian discipline has been an often overworked subject. And that's largely the truth. Dredged up by propagandists and myth-makers of sundry confessions, it was repeated so often it became proverbial. Yet, with all that smoke, where's the fire? And this question, in essence, is what has been slowly gathering by mail and by word of mouth.

Prussian discipline was hard and tough. Indeed, no army worth its sale could exist without it. Yet, the Prussian discipline got most of the press. There are several good reasons for it but few have much to do with the reality of the matter. To begin with, there was the matter of the Prussian army's startling successes over the major Continental powers of the eighteenth century. In the event, many historians, *militaires*, and commentators of later years sought to isolate the secret of these successes so that they might either explain or emulate them.

From the start, it was Prussian firepower and precision deployment which captured a lion's share of the attention. When those who attempted to copy them failed, and the Prussians themselves went down in 1806/7, both the system and the discipline which had made them possible fell into ill repute. Ever since, the view that the Prussian musketeer was a hapless clod who spent one half of his life goosestepping and the other half cringing before the drillmaster's cane formed an indelible image in the minds of the general public. But the truth of the matter always presented a complex question which has been consistently dealt a short answer.

Frederick William I, the historical caricature who went about waving his cane over everyone's head, despite the grains of truth which lie beneath this image, made it abundantly clear, both by directive and regulation, that "the willing recruit was to be treated with the *utmost patience*." In light of this, frequently quoted utterances of later years, that the "soldier should hold his own superiors in greater fear than the enemy," must be taken with the same grain of salt as such assurances as "we shall fight to the last man!" No army ever did.

Even though the old king was a choleric character, he was smart enough to know that if a man was driven beyond the point of reason, he would be emotionally incapable of performing effectively, no matter how hard he or anyone else might try. Indeed, of all the Prussians in his domain, the common soldier had less to fear from the king than did anyone else. Frederick William had no respect for civilians, he constantly berated the civil service for its lack of zeal, and he put relentless pressure on his officer corps. The

higher an officer's military rank, the loftier his position in the aristocratic hierarchy, the harder he was pushed. To the king, rank was not a basis for privilege but rather an obligation to do more.

On the other hand, any ranker, provided he exhibited military bearing, was clean, and wore his uniform properly, could walk right up to that same king and find an attentive ear and, often, an open hand. This was a habit which rubbed off on his famous son. The easy familiarity and almost unbelievable liberties common soldiers could and did take with Frederick the Great have become proverbial and legendary.

To find the root causes for the Prussian reputation, one must look deeply into the conditions of the times with some peripheral vision. What emerges, with respect to Prussian discipline, is at once, startling and obvious when viewed from the perspective of 20/20 hindsight.

Prussia, never an ethnic nation even at the apogee of its course through history, was even less that during the eighteenth century. Instead, it presented a patchwork of territories strewn across Germany, from the French sphere of influence in the West to Russia in the East. Much of the heartland was an infertile sandbox and the site of present-day Berlin was mostly swamp. Even the province of Prussia, which was to give its name to the new kingdom which emerged from the old electorate of Brandenburg, was a

barren wasteland which had first to be colonized.

With few natural resources to build upon, the fact that Prussia not only survived the European power struggle but emerged as a power itself was due entirely to the historically unusual circumstance that in the space of four generations of rulers, 146 years to be exact, three unusually gifted and able men stood at the helm of the state: Frederick William, the Great Elector (1640-88), Frederick William I (1713-40) and Frederick the Great (1740-86).

Each was, in his own way, a *Realpolitiker* — a political realist. Each saw that only a strong army could insure the integrity of their state. And, not surprisingly at all, history was to prove them right.

The Great Elector laid the foundations for that army, Frederick William I perfected and enlarged it, and Frederick the Great finally used it.

For the purpose of seeking the origins of the Prussian reputation, however, we must look to the reign of Frederick William I, the second Prussian king.

During the wars against the Turks and the Spanish Succession, the Prussian regiments attracted notice because of their fine martial appearance and their stout performance in battle — but there was, as yet, nothing unusual to be noted about their discipline and internal regimen.

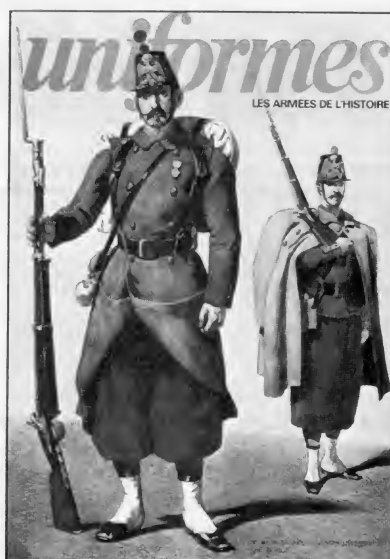
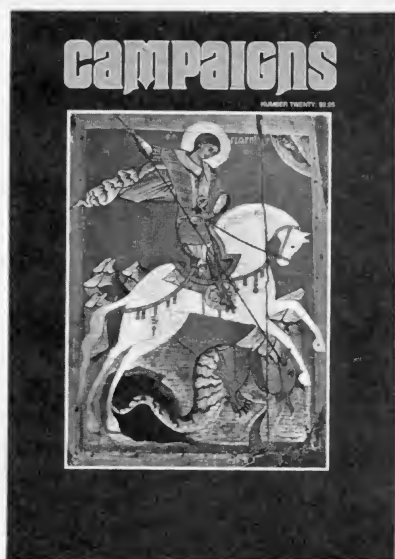
During the reign of Frederick I, whose sole claim to fame was that he elevated his Electorate to a kingdom, the young crown prince resolved that he would do away with his father's pretensions and his efforts to emulate his royal cousin's sumptuous court at Versailles. Despite all his other shortcomings, Frederick William I was an expert economist and housekeeper and he set about his self-appointed task with a vengeance. Even though he knew that his state could support far more of an army than any of his contemporaries thought possible, he also knew that, in the end, he would have to go a long way toward replacing quantity with quality. Yet, he could not altogether do without numbers. Unless his army could achieve what in modern nuclear physics is called the *critical mass*, none of it would have any meaning. If the Prussian army was to be a player in the European power game it had to achieve certain minimum proportions.

At a war council of the Allies, during one of the Netherlands campaigns, someone remarked that it would be completely beyond the means of Prussia to maintain an army of 30,000 men. This elicited an impassioned reply from the then crown prince, Frederick William, who proceeded to prove with facts and figures that Prussia could maintain not only 30,000 but 50,000 troops! This incurred the distrust of Prince Eugene, Marlborough's famous comrade-in-arms. Did the brilliant Savoyard already see something his contemporaries as yet failed to notice? For the

Continued



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THE DUFFELBAG *Continued*

remainder of his life, he viewed the brash Prussian with suspicion, aware, no doubt, of the danger he would some day pose for the Hapsburg dynasty.

At the time, the Prussian army numbered, rather more than 30,000, but a substantial portion of these were subsidy regiments in Dutch pay. When Frederick William took over the reign of his kingdom, he brought these home and began to implement his scheme for expanding the army. By successive stages, as he integrated army and economy, the army grew from about 38,000 in 1713, to 45,000 in 1715, 56,000 in 1720, 66,000 in 1729 and more than 75,000 in 1738. He had achieved what could be achieved in terms of quantity and, along the way, had also established heretofore unknown levels of efficiency and discipline which went into the making of the sort of quality which could face unfavorable odds. In the hands of a skilled tactician and strategist like Frederick the Great, it became the best army of its time. It was in the making of this when Prussian discipline came into ill repute. We will see, however, that this bad reputation was not quite as deserving as it seems where every day life in the Prussian army was concerned.

Most of the contemporary European armies relied almost exclusively on recruitment to keep their ranks filled. This, in terms of enlistment money, was expensive; far more so than Prussia could afford. For this reason, Frederick William sought to insure a continued supply of manpower by replacing the all-volunteer army at least in part with a conscription army. However, at the same time, he had to develop and tune up the Prussian economy to pay for the large army he envisioned. To do this without robbing the burgeoning industry of its manpower, large segments of the population, i.e. the bourgeoisie of the cities and towns and certain trades, were exempt from the draft. This placed the burden of supplying men for the army squarely on the shoulders of the poor peasantry, the serfs of rural Prussia.

In order to prevent the regiments from competing against each other in the quest for recruits, all but a few regiments received their own recruiting districts, the so-called *cantons*. Within these districts, every able bodied young man who was not a freeholder was placed on the muster rolls as soon as he came of military age.

But to denude the country of its peasantry was not economically feasible either. It would have paralyzed the agricultural industry. To prevent this from happening, each regiment continued to recruit better than half its complement from the foreign mercenary element and also by some well-publicized shanghaiing of tall specimens from beyond the borders of Prussia.

While the remainder, the actual conscripts, were called up only for the annual drill periods of about two months every year, the recruited elements of the army were the only ones to remain with the colors throughout the remainder of the year. In this, the Prussian recruit was actually not very different from Americans of recent years, who opted for six months in the National Guard, followed by six years in the organized reserves. But for the eighteenth century Prussian recruit, this brought with it a subtle

Continued on page 54

CLUB NEWS

Continued from page 4

bronze. Each judge is permitted eight votes for medals and five for certificates of merit.

I find this system, and method of vote allocation, to be generally fair to all, as evidenced by the award of only three gold medals and six silver, with a large number of bronze medals and certificates of merit being awarded.

In addition to the main competition, the committee awards certain special recognition medals for displays, themes, ordnance, militaria, and to juniors; Best of Show winner is chosen by public vote, and there is also a Chicago Medal equivalent to the Grand Master.

This year Peter Twist won the Chicago Medal, Best of Show, and a gold medal for his outstanding boxed diorama, "The Death of Thomas a Becket." He received, additionally, a bronze medal for his Queens York Ranger and a certificate of merit for his Imperial Rome flats. It was quite a day for Mr. Twist!

Voting was so close for best of show that a runner-up medal was awarded to Shep Paine for his "Swamp Ogre," which also won a gold medal.

The third gold medal awarded this day went to Terry Worster for his magnificent scratch-built model of a United States dragoon of 1846.

Jim Morgan's silver medal-winning "The Death of Marat", a boxed diorama, was imaginatively rendered, as was Steve Gilbert's "To the Bitter End," a scene of the battle on Bataan, made from various plastic kit components. This, too, won a silver medal.

Jim Crofoot's figure of a British minister gazing skyward in 1940 was a charming presentation and Joe Burton's figure of Rasputin was a clever conversion from an Elastolin model. Don Klein's depiction of a Crusader Mk I in the hands of the Afrika Korps was a fine example of the modelers' art and I especially liked Larry Peters' "The Black Queen."

Though the number of marvelous pieces on display were just too numerous to describe fully, there was one contributor from St. Louis whom I feel deserves a note of encouragement. Ray Rixman brought four dioramas to the competition that were so original and well-executed that I feel certain that when he has mastered his painting technique more strongly, he will certainly be among the medalists in the future. He has a great deal of flair and imagination which is certain to be rewarded.

— Philip O. Stearns

The Confederation of Southern Military

Societies will sponsor the Second Southeastern Miniature Soldier Exhibit, hosted by the Atlanta Soldier Society, on Friday 9 February and Saturday 10 February. The event will take place in the spacious Community Room of Decatur Federal in Dunwoody, Georgia. Competition judging will consist of Open and Novice categories and awards will include, among others, the Antique Soldier Award, the War Game Award, the Fantasy Figure Award, the Soldier Centre Award, the Imrie-Risley Award, the Kreigsmusik Medal, and the Women in History Award. There will also be a flea market of miniatures, books, weapons, and militaria.

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Reconnaissance

A SURVEY OF NEW OR RECENTLY RELEASED PRODUCTS OF INTEREST TO MINIATURISTS



A.

A. For the first release in its own line of miniatures, **The Soldier Centre** has issued an exceptional model kit of a 54mm Carthaginian war elephant and a three-man crew. It's apparent that a great deal of care and attention to detail went into the model; sculpting is absolutely superb throughout, no flash is evident, and fit of pieces is near-perfect. Soldier Centre owner Ed Carrigg had stated that he wanted this model to be as exacting as possible and he's been true to his word. After displaying the prototype at the Chicago show, he then had further refinements done on the molds to improve the model further. In addition to a photograph of an assembled model and a painting guide, each kit includes a 4 by 5 3/4-inch hardwood base. This is an extremely attractive model, both in choice of unusual subject and quality of workmanship. Before painting the elephant, we recommend visiting a zoo or studying color photographs; elephants are not a black/white mixture of gray. And for maximum realism, read up on weathering tanks and apply the principles to "dust" the elephant's legs and underbelly. Floquil Polly S Weathering Paste will work beautifully here.

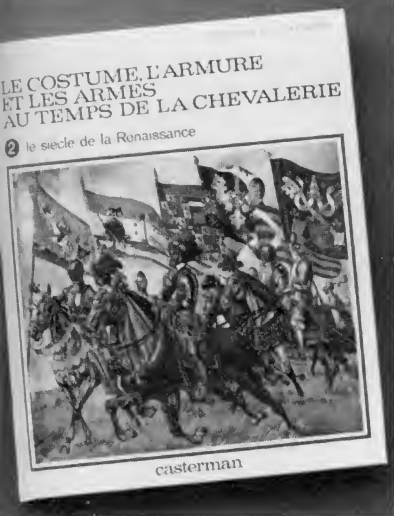
B. Two 1/24-scale (76mm) figures have been released by **I/R Miniatures**, both extremely well executed models of fine detail and clarity. One is a Roman legionary of the first century A.D., a handsomely proportioned and convincingly animated figure of a soldier in the act of throwing a pilum. The other represents a sergeant of pikemen, specifically a member of one of the pike companies in North America in the 1600s but easily adaptable to other European companies. Both are excellent; the Roman is easily one of I/R's best. With minor conversion and painting, the pikeman can become a halberdeer of the Papal Guard.



B.



C. If you liked **Superior Models'** gnome, seen in our last issue, you'll love the firm's two gnome children — adorable little rascals of considerable charm. All that remains now to complete this pre-nuclear family is Mother Gnome who, for all we know, may well put in an appearance in the future. Also new from Superior is an attractive 90mm model of King Arthur, somewhat of a quasi-fantasy figure in that while the existence of Arthur is generally accepted, no one can be certain of what he looked like or how he dressed. This is a figure of admirable visual appeal, stimulating in its painting demands. In his work on fantasy themes for Superior, Ray Lamb has demonstrated a first-rate imaginative flair that shows no sign of slackening.



D.



E.

D. The second volume of Liliane and Fred Funcken's "Le Costume, L'armure et les Armes au Temps de la Chevalerie" has been published by Casterman. This volume deals with the Renaissance period and like volume one, is a magnificent book, rich in color and a seemingly endless source of information. With the increasing number of medieval and Renaissance miniatures on the market, this is a book that mustn't be missed as a virtually priceless reference source. Especially interesting are the chapters on Chinese, Japanese, Russian, and Tartar units. With each new book, the Funcken's work seems to get better. This is no exception; only superlatives will serve for description.

E. Historex has released six sets of boxed figures, each set consisting of three foot or mounted and foot figures. Though the miniatures are not new creations, the combinations of subjects make up into nicely self-contained vignettes. Full-color box art provides front and back views of the figures.

F. Four new plates have been added to Rigo's excellent *Le Plumet* series: trumpeters of the Imperial Guard Chasseurs a cheval, 1800-1811; kettle drummer and trumpeter of the 7th Regiment of Chasseurs a cheval, 1806-1809; the standard bearer of the Royal Cuirassiers of 1745, and the black-clad Death Hussars of 1793. Research is flawless, making these impeccable reference works for miniaturists and historians.



F.



C.

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Reconnaissance

Continued

G. Monarch Miniatures has released, in an edition strictly limited to one hundred kits, a 54mm Renault FT-17 French assault tank of World War One. The kit includes a choice of turrets — the original slab-sided one and the later Berliet cast-steel turret favored by the American forces — as well as a figure of Lieutenant-colonel George S. Patton. Considerable care is required in assembly, as well as a great deal of cutting and filing, to achieve proper fit; it's almost necessary to build a simple right-angle jig for assembly. Without one, overall fit is quite difficult. Despite construction difficulties, the model is nonetheless most impressive and weathering and suitable mud will conceal any inadequacies.



H. "Afrikakorps in Action", by Bruce Culver, is the newest in Squadron/Signal Publications' continuing series on weapons and men. The book's appeal is in its primarily photographic content, with a concise supplementary text. Several pages of full-color paintings by Ron Volstad illustrate the different uniforms worn by the Italians and Germans that comprised the DAK. Though much of the material is available elsewhere, this is nonetheless a good source book for modelers whose interest in the North African campaign has yet to wane and for newcomers to miniatures who are just discovering the mystique surrounding Rommel's desert army.



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I. Dave Jarvis of **Dragoon Models** has released two new figures in his 100mm line, a *Chasseur a Cheval de la Garde*, 1806, and a British Light Dragoon officer of 1854. Both are extremely well executed, with clean, sharp detail, though both suffer from a thinness through the body when viewed in profile. Being a jeweler by profession, Jarvis is quite skillful at incorporating a vast amount of crisp and beautifully rendered lace, badges, and braiding into his work. This is especially true of the Light Dragoon, the face and pose of which admirably reflect the near-pompous self-satisfaction of Victorian society. A certain amount of filling is required on both figures, with the *chasseur's* coat tails requiring a good bit of work and care for proper fit.



I.

J. The second volume of *Regiments of Highlanders*, illustrating in black and white the dress of the Scottish regiments from 1900 to 1952, has been published by Model & Hobby in Copenhagen. With drawings by Soren Brunoe, Preben Kannik, and S. Hojbjerg-Nielsen, this is a most helpful book for miniaturists, with detailed painting information in Danish and in English. The price is 16 Danish crowns (approximately \$2.87), plus postage. Also available from Model & Hobby is a precisely explicit black and white booklet on the uniforms of Napoleon's *Chasseurs a cheval de la Garde*. The meticulous illustrations' captions are in Danish, no problem if you don't read the language because the pen and ink drawings are so exacting there's no possibility of going wrong when the book is used for reference. At 6.90 Danish crowns (approximately \$1.16), this is an excellent buy. Both books are available by mail from Model & Hobby, Frederiksborggade 23, 1360 Kobenhavn, Denmark.



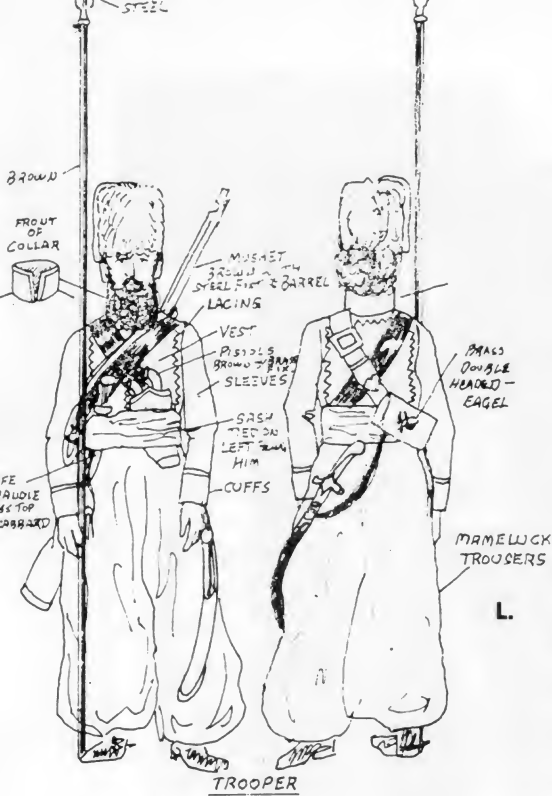
J.

K. The quality of **Amati Miniatures** continues to improve and their most recently released 54mm miniatures are flash-free figures of an estimable degree of professionalism, with accurate costuming and good anatomy. Packaging is equally good; each model includes separately packed accessories and a hardwood base. Painting guides are printed in Italian but, as if to offset this for non-Italian-reading miniaturists, each kit includes full-color front and back views of its figure. Amati's new catalog is now ready for distribution, an attractive booklet in color and black and white, illustrating all available models, accessories, spare parts, and other related material. If you're not familiar with Amati, it's a line worth looking into; write to Amati, Via Madama Cristina 118, 10126 Torino, Italy.



K.





M.



N.



O.



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L. The Sentry Post has expanded its conversion line still further with the addition of several new conversion sets. If you're not already familiar with these kits, each contains all the necessary Historex components to create a completely new figure not in the Historex line and includes a carefully researched data sheet, drawings, and painting guide. If you don't live near a shop that carries a complete line of Historex spare parts and accessories, The Sentry Post provides a genuine service in making available what are, literally, new figures. A complete listing of conversion kits, plus other miniatures, is available by mail for seventy-five cents.

M. Andromeda III is a novel flying spacecraft kit with a big 15-inch wingspan that builds in thirty minutes. Printed on heavy paper in full color, no cutting or painting is required. Highly attractive to new-to-modeling youngsters, there's a lot of fun to be had in the assembly and flying. At approximately \$2.00, Andromeda III, and the other aircraft flying kits in the low-priced series, are worth exploring for introducing younger people to modeling. For brochures and name of a dealer in your area, write to Flight Action, Advertising Concepts Inc., 260 North Rock Road, Suite 260, Wichita, Kansas 67206.

N. A wide variety of charming toy soldier sets of unique subjects are now available from **The Parade Ground**. Well painted, carefully detailed, and true in style, they afford a not-to-be-missed opportunity for distinctive additions to toy soldier collections. Write to The Parade Ground for information and listings of their unusual sets.

O. Four new plates, with English-language texts, have been released in the republication of Lucien Rousselot's "*L'Armée Française*." These are of line infantry, chasseurs a cheval, cuirassiers, and Imperial Guard dragoons. Color quality is quite good, though the greens and blues appear to be slightly off-hue when compared with the original hand-colored plates. Keep in mind that the reprints, like the originals, are in limited quantities and while they're not disappearing before your eyes, once the current edition is sold out, there will be no republication.

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Reconnaissance

Continued

P. The latest set of paper soldiers, fourth in a series reproduced from antique originals, has been released by **The Paper Soldier**. Designed to be colored and cut out — or to serve as reference plates — the newest set, which includes coloring instructions, is of the voltigeurs of the French Imperial Guard of 1860. These are most attractive, highly recommended, and a real bargain at \$2.00 plus postage. Write to The Paper Soldier, 8 McIntosh Lane, Clifton Park NY 12065.

P.



Q. More figures have been added to the Lost World of Atlantis series by **Phoenix Model Developments**, another vignette available as individual components. This scene represents an African emissary presenting what is presumably a captive female to Khann, Lord of Atlantis, slouched in his throne with a young and curvaceous woman lounging on the floor at his feet. Considering the slight amount of clothing worn by all the women and the African, we must assume that Atlantis was either a rather warm place to live or had developed central heating. Sculpted by Tim Richards, these are beautiful figures of outstanding artistry, with delicately sculpted faces and hands, realistic — though idealized — bodies and limbs, and a good, solid feeling for proportion and scale. The past year has seen the emergence of a number of first-rate sculptors; it is indicative of Richards' talent and skill that he has remained in the forefront.

Q.



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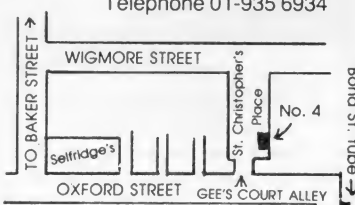
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R. A large number of new subjects have been released by **Heritage Miniatures**, among them Confederate infantry and the Iron Brigade, in 15mm, and, in 25mm, a Roman "tortoise", British Napoleonic hussars charging, mounted Confederate officers, ancient heavy cavalry, winged gargoyles with swords and spears, and last, but, as the saying goes, certainly not least, a marvelous enormous Beast of Gog. All are extremely well done pieces and, with a bit of refining with file and X-Acto knife, can be extended beyond war game usage to make mini-dioramas. The figures are sufficiently detailed to paint up handsomely; Heritage has recently introduced a new paint formulated for war game figures which should work especially well on these.



S. An 80mm fourteenth-century crossbowman is new from **Sovereign Miniatures**. Fully assembled and primed for painting, this is an attractive piece, with excellent detailing throughout. Pre-assembly may make painting of some areas a bit difficult but the end result should be worth the effort.

T. Drawing on its years of experience in producing quality 54mm figures, **The Old Guard** has turned to larger-scale miniatures and produced a two-figure set in 77m of a Roman legionary and a Caledonian (Pictish) skirmisher. Both are well done pieces, cleanly cast and realistically sculpted, and make a distinctive vignette of considerable appeal.

U. Lou Drendel has added a sharp study of the controversial **F-111** to Squadron/Signal's "Aircraft in Action" series, with numerous black and white and color photos, detailed drawings, and full-color paintings. For aircraft modelers, this continuing series is one of the best available.



R.



S.



T.

U.



Reconnaissance

Continued



V.



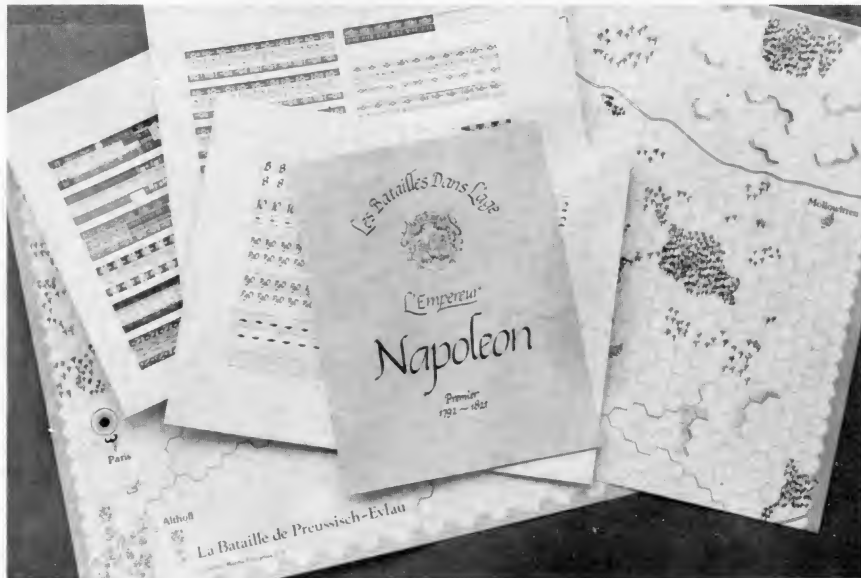
W.



X.



Y.



Z.

V. Griffo, an Italian miniatures firm, has available a wide variety of models — military figures in 54mm and 25mm and warships, in 1:1, 200-scale, of the Italian navy of the Second World War. The naval vessels are well made, cleanly cast in metal and nicely detailed. The 25mm figures are of World War One Italian, French, British, and German infantry, designed for mini-dioramas and war games based on what was called "The War to End All Wars." The 54mm figures should hold considerable interest for miniaturists, being of subjects not commonly available — a British surgeon of the Peninsular campaign, wearing a straw hat and carrying one of the umbrellas Wellington hated so much, Spanish infantry of 1808, the Brunswick Black Corps, a French cuirassier of the Seven Years War, and a number of Italian subjects. Each kit includes a painting guide in Italian, French, and English. Also available are various conversion packets, each containing an assortment of heads, arms, legs, and accessories. A fully illustrated Grifo catalog is available, showing all the figures, ships, spare parts, and accessories, as well as a line of model paint.

Rocchiero is another Italian manufacturer of 54mm miniatures featuring, like Grifo, subjects not generally available in other miniatures lines. Both Grifo's and Rocchiero's figures are of good quality, with clean casting and sharp detailing. For catalogs, listings, and prices, write to Astromodel, Via M. Lercari Sez. M no. 5 (Darsena), 16126 Genova, Italy.

W. A number of readers have written us about the outstanding equestrian figure of Napoleon, sculpted by Eugene Lelievre, which appeared on the cover of the English-language edition of the Historex catalog. This large-scale statuette has been recreated in porcelain, hand-painted, by the European firm of Vangerdinge and is available, either in stock or on special order, from certain gift and model stores.

X. Sanderson Miniatures, by Greenwood and Ball, has released two individual figures which will obviously achieve maximum effectiveness when used together. They represent, in 80mm, a muscular Hero in combat with a battle axe-wielding Champion of Evil. Both figures, in the best tradition of comic book characters, have strongly delineated muscle structure and exaggerated, though convincing, animated poses. Workmanship is excellent, casting and fit of pieces first-rate. If fantasy is your forte — or if you're partial to action scenes — don't miss these two.

Y. Two 90mm figures of U.S. cavalymen of the late 1870s have just been released by **Minimen**, one an officer, the other a sergeant. If there seems to be a certain familiarity to both, it's because the officer is based on John Wayne, while the sergeant is none other than Victor McLaglen as Sgt. Quincannon in "She Wore A Yellow Ribbon." The idea is a clever one, the figures are quite good. Sculpted by Jack Updyke, each includes a heavily detailed painting guide plus extensive painting tips.

Z. The newest in the "Battles of the Age of the Emperor Napoleon" is **La Bataille de Preussisch-Eylau**, an extremely handsome and well thought out war game by Marshall Enterprises, played on an enormous two-part color map. Rules are clear and explicit and the game plays well, with sufficient interest for even advanced old pros. Marshall Enterprises has obviously put a great deal of careful consideration into its games and the results are quite satisfactory. For the name of a dealer in your area, write Marshall Enterprises, 8604 Via Mallorca Drive, La Jolla CA 92037.

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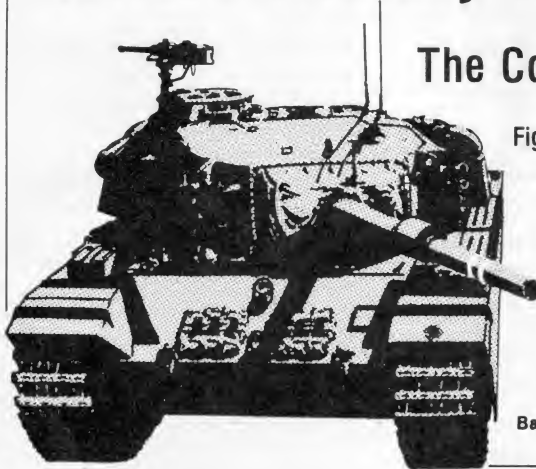
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The Chinese Expeditionary Force in the First Burma Campaign, 1942

BY GUY J.C. COULOMBE

Of all the Allied soldiers who fought in World War II, the least understood or appreciated by the Western World was the Chinese soldier. The least understood armies were the Chinese armies. The least understood country was China and there is no doubt that the least understood leader was Chiang Kai-shek.

When Japan launched her Great Offensive in 1941, Britain found herself with a very strange bedfellow indeed. The bedfellow was China, a victim of Albion's search for empire. Now the despoiler was the despoilee and on the receiving end of another island empire's need for expansion. All that Britain and China had in common was a mutual distrust and a mutual enemy, the Empire of Japan.

By coincidence, Burma was to be the scene of China's first major victory outside her borders since the Battle of Ava (Burma) in 1769.

For military miniature enthusiasts who are interested in World War II but are bored with the usual, the Chinese Expeditionary Force in the First Burma Campaign should open a new dimension. Conversion of Afrika Korps figures into Chinese troops is simple, straightforward and rewarding. The Chinese had been fighting the Japanese for six years prior to becoming one of the Free World allies. They are certainly entitled to display space in any comprehensive World War II collection. Chiang Kai-shek's steadfast refusal to sign a separate peace kept a million and a half veteran Japanese soldiers mired on the mainland. Their redeployment in the Pacific against the Colonial powers would have made an incalculable difference. That dedication alone entitles the Chinese to honors we have never given them.

Conversion of Afrika Korps figures is very simple if one keeps the following in mind:

1. The Chinese Armies had three basic uniforms; the blue padded cotton winter uniform; the brown temperate weather uniform and the khaki tropic kit.
2. The Chinese uniforms were designed in Germany and have decidedly German characteristics.
3. Uniforms were made of cotton woven by seamstresses in the army trains. The khaki color ranged from light sand to a greenish tone, depending on the available dyes. Enlisted men's and junior officers' uniforms

were generally rumpled. Slight errors in conversions do not, therefore, detract from realism.

4. To prepare a basic Afrika Korps figure:
 - a) Remove any shoulder straps.
 - b) Remove the pocket pleats.
 - c) Round off the collar ends.
 - d) Remove any creases in the shorts.
 - e) Cut away the socks where shorts are worn. The Chinese wore several styles of wrap-arounds. The officers generally wore shoes and wrap-arounds unless they were mounted and then they wore boots. The enlisted men wore shoes (if they could get them), grass sandals or cotton "tennis" shoes or went barefoot. The sandals and cotton shoes were made in the army train, as were the soldiers' underwear, towels, blankets, bandages, etc. An army corps train was, in fact, a traveling community. They also manufactured medicines and ammunition.
 - f) File or scrape off all rank insignia or badges. No insignia or rank were worn in combat by the Chinese. Officers and men were not addressed by rank but by duty title such as "Platoon Leader Wong", "Machine-gunner Hsiu" or "Battalion Commander Mah".
 - g) Cut down the visor and the point on the crown of the field cap. Add two buttons and the Nationalist "buzzer".
 - h) Some of the Chinese units, such as the Fifth Army Corps Special Service Battalion, continued to wear German pattern leather harness and cartridge boxes. Field grade officers wore Sam Browne belts of different patterns.
 - i) Some units and/or individuals wore the German pattern 1936 helmets, painted brown with the Nationalist roundel on the left side.
5. Weaponry:
 - a) The Chinese were armed primarily with the Chinese-made "Chiang Kai-shek" 7.92mm copy of the "Standard" Mauser (i.e. use the rifle straight out of the Afrika Korps kit. The bayonets were longer than those in the kit and should be scratch built.)
 - b) Hand grenades were the "potato masher" type and were manufactured by the army train.

- c) The favorite submachine gun was the American Thompson .45 cal. All models were used. They can be taken straight from Eighth Army or U.S. Marine kits.
- d) One of the more popular light machine guns was a Canadian or Chinese-made Bren Gun. The weapon was a Mark II modified to accept an American BAR magazine and American .30 cal. ammunition. The barrel on the Mark II was three inches longer than the weapon found in Eighth Army kits.
- e) Mortars were German or American.

6. Additional equipment:

- a) Most of the soldiers wore their ammunition in cotton bandoliers wrapped around the waist and over the left shoulder.
- b) Hand grenades were usually carried in train-made aprons. The Chinese had hand-grenade specialists (grenadiers). They would attack tanks, bunkers, etc. with clusters of grenades.
- d) Packs, rucksacks, etc. were generally made by the train or captured from the Japanese. Home made string was used to tie pieces of equipment to the main harness, belt or packs.

The foregoing will give the modeler a good start. Researching through old photos in magazines, newspapers and books will provide a wealth of detail.

The possibilities for dioramas are endless when one considers the wide variety of uniforms, nationalities, arms, armor, and equipment present during this campaign. There were numbers of "firsts" during the campaign including

1. The first time China mounted an expeditionary force to help a Western power.
2. The first Chinese armored action outside her borders.
3. The first defeat inflicted on the Japanese since their attack on the Colonial powers.
4. The first time regular British troops served under a Chinese general.
5. The first time Chinese troops saved a British Empire force from certain annihilation.
6. The first time a regular U.S. Army general commanded regular Chinese formations.

The history of the First Burma Campaign is like the jungle where much of the fighting took place. The further you get into it, the more there is to discover until at last it closes in on you and you are completely engulfed. □

RANK INSIGNIA. Patch of branch color (here, infantry)



3rd CLASS PRIVATE



2nd CLASS PRIVATE



1st CLASS PRIVATE



2nd CORPORAL
(branch color, blue stripe)



CORPORAL



SERGEANT



2nd LIEUTENANT



LIEUTENANT



CAPTAIN



MAJOR



LIEUTENANT COLONEL



COLONEL



MAJOR GENERAL



LIEUTENANT GENERAL



GENERAL



ENLISTED MAN



OFFICER



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CAVALRY	YELLOW
ARTILLERY	BLUE
ENGINEERS	WHITE
TRANSPORTATION	BLACK
MEDICAL	DARK GREEN
JUDICIAL	GRAY

Collar patches in branch color

Armchair General

BY ED KONSTANT / FANTASY COMES OUT OF THE CLOSET

For some, wargaming is a fantasy in a more meaningful sense of the word than watching Stonewall Jackson ride triumphantly again in miniature through the Shenandoah Valley.

Trolls and goblins, heroes and heroines, wizards and witches. These are the soldiers of fantasy. Their generals: those rapidly increasing legions of wargamers who are turning their attention to the relatively new field of fantasy gaming.

Just a couple of years ago, fantasy gaming was considered one more fad by "serious" wargamers whose interest was in trying to determine whether Wellington was really lucky at Waterloo, or how Washington managed to pull off a victory in the American War of Independence. "It will never last," was their confident refrain.

But fantasy gaming has triumphed over the catcalls and historically-bent wargamers no longer treat it lightly. Grudgingly, many long-time wargamers who still steadfastly refuse to admit the existence of miniature monsters, concede that fantasy gaming has brought thousands of newcomers into wargaming who otherwise might be collecting stamps or beer cans. And, for every holdout, there may be three or more historical wargamers who have taken the plunge into fantasy.

There are many reasons for fantasy gaming's popularity. For one thing, it is closely allied to fantasy and science-fiction literature, motion pictures, and television. This has provided it with instant recognition and fantasy and science-fiction fans with a means with which they can breathe life into passive fantasies.

For another, the gaming concepts are open-ended. While historical-minded wargamers rarely agree on every interpretation of the rules of play, this is an even more extreme consideration in fantasy gaming. Since fantasy gaming is not hindered by practical earthly considerations, the sky is the limit where rules, interpretations and scenarios are concerned.

Most important, perhaps, is the innovation of publishers, manufacturers, and hobbyists themselves. They have flooded the wargaming market with a tidal wave of material that has engulfed any efforts ever attempted in other areas of wargaming.

Fantasy gaming has been popular for only a few years. During that time, hundreds of rulebooks, games, playing aids and other materials have sought to quench the thirst of fantasy gamers for something new. Yet, the thirst persists, with no end in sight. Thousands of miniatures and dozens of specialized fantasy magazines have complemented this output. More fantasy gaming material has been produced in the United States since early 1977 than all other wargaming material combined. And we may have seen only the tip of the iceberg.

Fantasy wargaming has three basic forms,

two of which are very much like those long-familiar to traditional wargamers.

One is the fantasy boardgame. Often, this resembles the standard board wargame, complete with a hexagon-pattern mapboard and die-cut cardboard counters. However, fantasy boardgames are often less inhibited in basic concept; variations on the standard theme are as numerous as innovations into totally new areas. Military and political battles are dominant features of fantasy boardgames. Unfettered by the chains of history and other worldly considerations, they often diverge into other forms of conflict.

Another is the fantasy wargame featuring a cast of thousands of miniatures. These can resemble historical battles in miniature. The basic differences: troops, terrain and, often, anything-goes rules. Such battles usually feature a Good vs. Evil theme. They could best be de-

scribed as Ancient Era miniatures battles with a touch of the Medieval and a smattering of wizardry. A mob of club-wielding trolls could be the equivalent of a battalion of Napoleon's Old Guard, a magically launched lightning bolt the equal of a round fired by a German 88.



For pure fantasy gaming, Heritage makes a large assortment of 25mm monsters and demons, flying lizard creatures, and similar strange and unearthly beings, as well as fantasy rulesbooks.

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Probably the most popular of the fantasy game forms is the role-playing game. This can combine any features of the board and miniatures game, both or neither and one other element, the most important of all: imagination. The fantasy role-playing game allows its participants to be game designers.

The most popular fantasy role-playing game is *Dungeons & Dragons*, created in the early 1970s by a group of Midwest wargamers headed by Dave Arneson and E. Gary Gygax. *Dungeons & Dragons* (D&D to its faithful thousands) has stimulated the formation of special clubs, school groups, regional conventions. It has been the subject of special radio broadcasts and given birth to at least one science fantasy novel, by noted author Andre Norton. Most of all, it

has stimulated the production and marketing of a host of original new material, some of it leaning on D&D for its basic role-playing concepts. Basically, a role-playing game is one in which players (anywhere from two to twenty) assume the roles of individuals and go off in search of adventure, fame and fortune. Along the way, combat is inevitable. Heroes, Heroines, Dwarves, Elves, Thieves, Clerics, Wizards, Witches, Scholars and Minstrels are just a few typical role-playing character types players can choose.

A referee, whose word is game law, generally prepares a scenario. Though the referee does not participate in the same sense as the other players, his enjoyment is often greater as he watches his companions try to puzzle out and cope with various situations. Some fantasy role-playing gamers prefer to referee only.

A typical scenario may find a group of players

stumbling through labyrinthine caverns or exploring fantastic countryside, perhaps on some distant planet. All sorts of adventures are encountered along the way, including run-ins with armies, riddles, even whole, and often unfriendly, armies. No situation is taboo.

One Maryland wargaming club staged a fantasy role-playing scenario in which players were American prisoners-of-war in an underground prison camp vaguely resembling a German World War II facility. Unarmed and virtually unclothed, their task was to escape to the surface.

Role-playing games often require no special boards, table layouts or even miniatures. Generally, paper, pencil, special dice and the rules will do. However, that has not been enough to satisfy most fantasy gamers. Miniatures have become common in role-playing games, so have dioramic playing aids representing caverns, corridors, villages, individual rooms, even specific situations, each being set up and taken down as the game situation changes.

Here is a suggested shopping list for budding fantasy gamers and the more experienced hands who haven't yet tried them:

Dungeons & Dragons Basic Set: Clearly written rulesbook, basic sample game layouts and special dice, all boxed. TSR Hobbies, Lake Geneva, WI. \$10.00

Dungeons & Dragons Advanced Set: The original, three-book boxed set. Superb material but sometimes poorly explained. TSR Hobbies, Lake Geneva, WI. \$10.00.

Greyhawk & Blackmoor: The first two in a series of D&D supplements. Musts for Dungeons & Dragons players, each has a wealth of ideas. TSR Hobbies, Lake Geneva, WI. \$5.00 each.

Players Handbook & Monster Manual: The first two in a set of hardbound editions designed to someday replace the original D&D. Incorporates material from several D&D supplements plus new ideas, all clearly explained. TSR Hobbies, Lake Geneva, WI. \$10.00 each.

The Book of Monsters: A collection of classical monsters that can be used with various role-playing games. Gamescience, Biloxi, MS. \$5.00.

Chivalry & Sorcery: Super-detailed set of

rules for Medieval-fantasy role-playing games. Many charts and special chance tables. Fantasy Games Unlimited, Roslyn, NY. \$10.00.

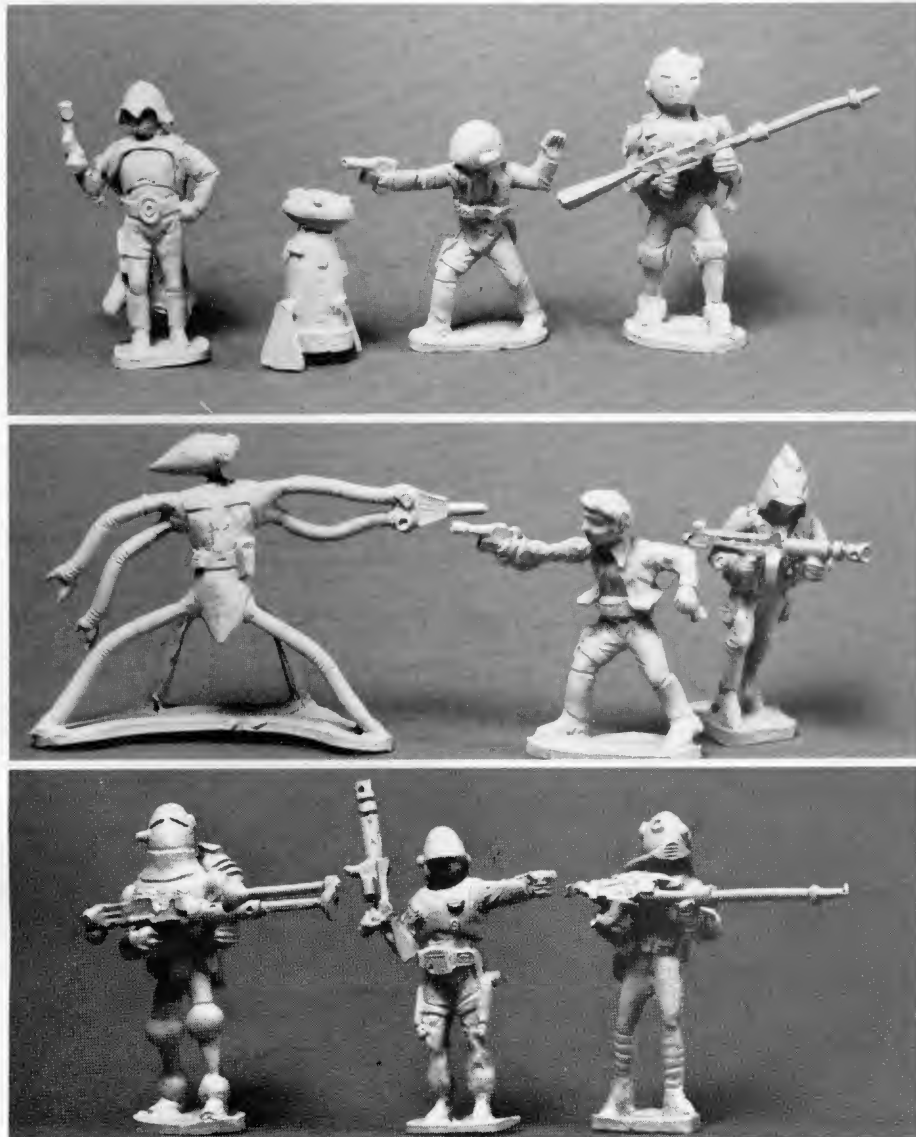
The War of the Ring: Based on J.R.R. Tolkien's classic "The Lord of the Rings," this boardgame combines role-playing and military gaming. Includes one of the finest mapboards ever produced for any wargame. Simulations Publications Inc., New York, NY. \$18.00.

Swords & Sorcery: Sorcerers create their own armies of "things" that are launched in all-out military and mystical combat in this boardgame. Simulations Publications Inc., New York, NY. \$13.00.

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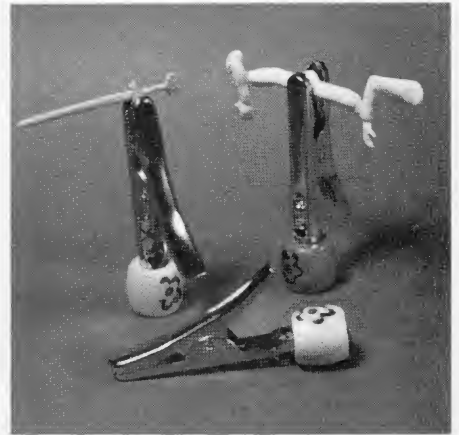
Alpha Omega: Superb boardgame of tactical spaceship combat. Can be played with diecut counters (included) or Valiant Stardate miniatures. Heritage Models, Dallas, TX. \$13.00.

Starship Troopers: Boardgame of tactical combat on an alien world of the future. Based on the novel by Robert Heinlein. Avalon Hill Company, Baltimore, MD., \$10.00.



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SCENE BY BRIAN BURGESS

The objective of Bruce Culver's "Panzer Colors II", published by Squadron/Signal Publications, seems simple: to document as accurately as possible the vehicle markings used by the German Army panzer forces from 1939 to 1945.

Of course, as with many things that appear simple, the opposite is true. In his introduction, Culver writes that "it is extremely unlikely that the whole story of World War II German military markings will ever be known . . . The great destruction of German cities and archives in the last months of the war . . . took its toll of historical material — for example, all records of the 4th Panzer Division were lost during the Battle of

Berlin and the photo archives of *Der Adler* were reported destroyed in a bombing raid. Also, many historical records were destroyed by German military authorities at the end of the war." Added to this, though Culver doesn't mention it, was the anxious zeal of the Allied occupation forces which, in their eagerness to de-Nazify Germany, destroyed any material that seemed to smack of German militarism.

Despite these thirty-eight-year old handicaps, Culver drew on primary sources in archives throughout the United States and Germany, as well as material from former Wehrmacht panzer commanders. Fortunately for his purpose, a great deal of reliable material has been preserved, reassembled, and reconstructed and Culver was able to do an exemplary job, sorting out fact from theory, misinformation from factual evidence, to complete a comprehensive study of the subject.

Culver begins his story with the all-white *Ballenkreuz* used on German vehicles at the beginning of the Polish campaign in 1939, tracing its use and development through the variations adopted for different theatres of operation and circumstances and touching on the standard and non-standard crosses in use throughout the war. Subsequent chapters detail divisional signs, command pennants, victory markings, license plates, tactical signs — even the naming of vehicles, a practice not as widespread as in the American and British armies but not uncommon in the German army.

One of the most helpful chapters for miniaturists is the one on vehicle numbering, explaining the principles simply and concisely and making the familiar three-number identification system quite clear. For example, in the accompanying photograph of a 1/35-scale German tank, by Brian Burgess, the number 355 identifies the vehicle as being the fifth tank in the fifth platoon of the third company.

Scores of photographs — well printed on heavy, coated paper — and page after page of superb full-color paintings by the highly talented

Don Greer make "Panzer Colors II" an outstanding visual treat.

In his foreword, Culver states that he intended to make this, within the confines of his format, the best available sourcebook on German military markings. "The best" being an all-encompassing and all-powerful phrase, whether or not he has succeeded is a moot point. Unquestionably, though, if not *the* best, "Panzer Colors II" is certainly one of the best — an invaluable reference work, a distinguished historical study, a first-rate compilation of authentic information. It's a book no World War Two miniaturist, model maker, or miniatures wargamer should be without. □



If the first volume of a projected four-volume set is any indication, Editions Copernic's series of books on the Napoleonic era should be among the most beautiful ever produced.

The first — "Napoleon et la Campagne d'Espagne, 1808-1814" — is a 240-page study by Jean Tranie and Jean-Carlos Carmigniani of the Peninsular War. Even if you don't read a single word of French, if you're a Napoleonic devotee you'll find this to be an extraordinarily enriching pictorial reference source, with more than four hundred black and white and thirty-five color illustrations by such greats as Maurice Orange, Philippoteaux, Lejeune, Dighton, Job, Goya, and Lalauze. There is enough pictorial inspiration for dioramas and vignettes for years to come.

A splendid series of illustrations by Louis de Beaufort shows, in color, the dress of all the combatants of the period: the British and their allies, Spanish regiments and militia units, France and her allies, King Joseph's Spanish army, the troops of the Confederation of the Rhine, the Portuguese regiments, the Spanish Army and the Spanish Division de la Romana. In addition, the standards of France, Portugal, Spain, Great Britain, and both sides' allies are shown in full color. These illustrations alone will enable miniaturists to create almost endless unique individual figures: white-uniformed



Italians and soldiers from the Kingdom of Naples, the Irish Regiment of Ultonia, the colorful grenadiers of the Guadalajara and Princessa regiments, with their tall bearskins trailing long, embroidered sacks.

The volume is arranged in year-by-year segments, with Tranie and Carmigniani, drawing on the notes and documentation of Commandant Henry Lachouque, taking us through the Spanish campaign like guides in a museum, laying out eye-catching display after display.

The size of the book is an impressive ten by eleven inches, printed on heavy dull-coated paper for crisp reproduction of a high level of quality. The overall impression is one of richness and elegance, a memorable picture-history.

An interesting side aspect of "La Campagne d'Espagne" is the attitude of nineteenth-century

artists toward warfare. The Spanish campaign was one of the most bloody, cruel, and savage struggles fought, even in an era known for military harshness, yet in the paintings and drawings of men in violent combat, no one bleeds, no one is painfully disfigured, no one is smeared with mud and dirt. There is no sweat, no grime; men engage in awesome combat with expressions of tranquil placidity, moving ever-forward in heroic attitudes. Such art, of course, reflects the attitudes of the time toward war. War was not thought of as fun and games (though there was an element of sport about it), but neither was it the horror we know today, for which we must thank photography for the chilling images of shattered bodies and battle-dulled faces.

Editions Copernic is certainly deserving of high praise for this exceptional work. The next three volumes on the series will continue the story of the Napoleonic epoch: "Napoleon et l'Autriche - Campagne de 1809," "Les Victoires modeles: Austerlitz (1805) et Jena (1806)," and "Les Guerres de Vendee (1793-1815)." All together, they will constitute a superb assemblage of outstanding material, priceless in information imparted even to someone who cannot make out a single sentence in French. By all means, if you have any interest in the Napoleonic wars, get this book, then wait impatiently for the next three volumes. □

Typical of the numerous original uniform plates by Louis de Beaufort, illustrating the dress of all the participants in the Spanish campaign, is this one, showing the French troops of 1808-1812. Others depict France's allies and the Spanish, British, and Portuguese armies, as well as colors and standards.



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THE DUFFELBAG

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change in status which has been consistently overlooked by modern historians.

It is commonly said that the emancipation of the serf came only in the wake of the reforms occasioned by the catastrophe of 1806/7. But this was merely official and legal recognition of what was already widely, if quietly, practiced for nearly a hundred years where the so-called disadvantaged Prussian peasant-soldier was concerned.

Life for the serf was no bed of roses in any country, including Prussia. The landlord was free to make demands far beyond reason. What few rights the serf might have were rarely enforced — and then only in the most crass cases. But once a young Prussian peasant put on the king's coat, he became the king's man as well. When he returned from his basic training to take up his trade once more, he was no longer under the jurisdiction of the civil authorities. For the remainder of his active service life, he remained under the sole jurisdiction of his company commander. If he thought his landlord demanded too much of him, he could very well tell him to go fly a kite in whatever metaphor expressed similar sentiments at the time. If the landlord or local magistrate sought to punish him, he had to go to the recalcitrant's company commander and ask him to intercede.

If the man was a soldier in good standing and did what was required of him during the annual drill periods, the chances of the civil authorities to exact punishment for anything short of a felony were practically nil. This got so out of hand that Frederick William found it necessary to circulate orders admonishing his soldiers to exercise more courtesy and restraint in dealing with their landlords and the magistrates. Thus, in rural Prussia, where serfdom still prevailed, the common soldier was anything but looked down on. In the cities and larger towns, however, it was quite another matter.

Few soldiers of the eighteenth century lived in barracks. Nearly all of them were billeted in civilian quarters. Since the cavalry had horses which required stables and pastures, it took up most of the space available in the farming communities. The infantry, however, the most numerous element of the army, was garrisoned in the cities and large towns.

During the annual drill periods, when the furloughed troops were called up, the army spent most of its time in the maneuver encampments. For the remainder of the year, only the NCO cadre and the mercenaries remained in the garrisons. And this is when and where most of the bad press had its origins.

It would be both unrealistic and unjust to condemn the entire mercenary population and the foreigners in the Prussian army out of hand. However, it was in this portion of the army that nearly all of the undesirable elements were to be found. Not only did the Prussian countryside send its incorrigibles into the army so that they might receive a proper dressage but the foreign elements also contained numerous vagabonds, fugitives from justice, and outright gallow's bait. After all, there was hardly a recruiter or company commander whose eyesight and foresight didn't begin to fail him at around five feet, ten

inches. And the taller and better proportioned the prospect, the worse his eyesight became. There was always hope that military life might yet make something of the man. And, often enough, it did. But, equally often, it didn't. There were also quite a number among the mercenaries who made a career of signing on for the enlistment bonus only to look for the first chance to "go over the hill" as soon as the last of the bonus had turned to wine, beer, or brandy. All the European armies of the times were plagued by desertions. Finally, amid all these, there were those who insisted on making the worst of a bad situation. And this, then, is where the canes of the corporals and sergeants began to fly in earnest.

That is not to say that every Prussian drill-master was a saintly paragon of virtue and patience. But, then again, did not most of us who can look back to military service meet our share of those who took every opportunity to make life miserable for their men?

Life for the men on year-round service in the garrisons was an endless seesaw of guard duty, work details and boredom. And it was the boredom which created most of the trouble. Added to this were those unhappy individuals who had become the unwilling victims of press gangs. Thus, brushes with established authority occurred time and time again — and this under the eyes of a burgeoise who were themselves less than happy with the house guests the king had forced upon them in the first place. Here is where the stories originated and were carried abroad. Here is where a handful of memoirs were written which posterity continued to quote long after the institutions which had given rise to them had passed. They represented a one-sided view which became expanded to cover the whole. But it is abundantly clear in the light of modern research which is not content with the mindless repetition of secondary sources that the general view in which the Prussian army has been held is not by any means universal nor, for that matter, factual. At the same time, it must be kept in mind that much of what is frequently claimed to have been peculiar to the Prussians was, in reality, general of the times. In eighteenth century Prussia, there was already much discussion and divided opinion on how discipline should be enforced. Many Prussian generals were completely opposed to the notion of corporal punishment. Seydlitz wouldn't hear of it wherever he he commanded, while in the British army, a flogging was still thought to be of certain educational value for the common soldier nearly a century later and long after the Prussian army had abolished it altogether.

And there is yet an interesting footnote to all this. In the course of the Seven Years' War, which witnessed a steady depletion of first-line Prussian manpower and a gradual deterioration of training, those regiments which were commanded by anti-flogging officers as well as those with good recruiting districts continued to maintain their countenance right to the end, while those commanded by the stern disciplinarians and those lacking adequate cantons, while not lacking in numbers, nevertheless lost their quality and were relegated to secondary operations or burned up in the bloody Russian battles.

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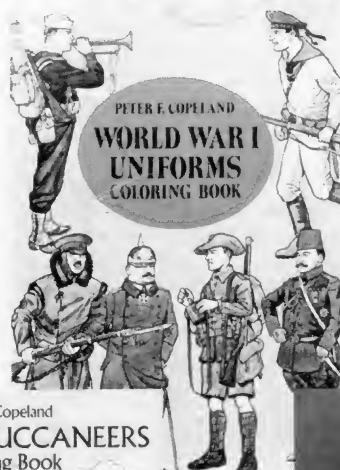
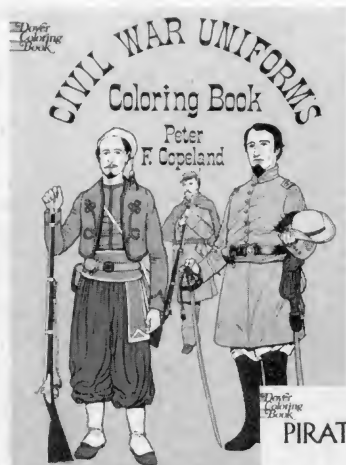
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